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The School Musician

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JANUARY, 1947

Volume 18, No. 5

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News and pictures are pouring in from on-the-ball reporters all over the country. Let's have the latest communiqués from your band, orchestra, swingsters, or fluegelhorn quartet. If they're good they belong in the school musician's own newspaper.

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Trade Winds

McKinley Publishers, Inc., of Chicago, publishers of the "World Famous McKinley Edition" of standard, classical and teaching music, recently announced the addition to their line of a series of instrumental instruction books known as "The Way to Music" series.

The series is edited by Dr. E. Thayer Gaston, Chairman, Dept. of Music Education, University of Kansas, Lawrence, Kans. Dr. Gaston holds a Bachelor of Music Degree in trumpet, a Master of Arts Degree in Music Education and a Doctor of Philosophy Degree.

The "Way to Music" series is designed to meet the needs of the music teacher who believes that fundamentals should be mastered before the student begins playing melodies, as well as the teacher who believes that the student should begin with familiar melodies and through them, master the fundamentals. The left hand pages of each book teach those fundamentals which form the elements of necessary technique. The right hand pages contain familiar melodies which make use of the fundamentals as introduced on the left hand pages. The choice of procedure is left to the teacher. When the fundamentals and elements are used alternately, the series becomes an effective self-instructor.

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★ ★ Presenting ★ ★



Wayne Moffitt, Camas, Washington

As an outlet for his boundless energy and constructive versatility, Wayne Moffitt, instrumental music director of Camas Public Schools, believes in keeping plenty of irons in the fire. When he lends the spark of his enthusiasm to a local project, his fellow citizens know it will catch fire, for Mr. Moffitt is noted for his follow-through.

During a typical week during the school year Mr. Moffitt worries over instrumental problems with his 150 students, gives some forty private lessons to individuals, directs a church choir and a male chorus, drives a school bus and works on the home he is building.

Director Moffitt got into the bus driving business during the war when the labor shortage created an emergency on the school route. He volunteered to jockey the school bus over a forty-mile route and has been at it ever since.

Typically, he extended this activity to broader fields by taking courses at the University of Washington, and he now teaches driving safety to 100 students a week in the Camas High School.

His marching band, limited to 44 top performers, gave such a foot-lifting performance at the Portland Rose Festival last June that the word spread to Pasadena, home of the Rose Bowl. Shortly thereafter the Camas band received an invitation to participate in the colorful Tournament of Roses parade on New Year's Day.

A graduate of Eastern Washington College of Education and the University of Washington, Wayne Moffitt has organized and uniformed four high school bands in his home state during the past 18 years.

Whether it be a home or a band, Mr. Moffitt gets a thrill out of building things. His Camas band is built on a solid foundation of experienced musicianship, laid stone by stone in the manner of an indefatigable worker who knows his craft well. Folks in Camas have many a kind word for Wayne Moffitt—they hope he'll be around a long time.

*"They Are Making
America Musical"*

Your BREATH? Control It

***What is that mystic power that can
put you in the top bracket of
wind instrumentalists?
Confidentially, it's your breath!
No, you don't have to see
your dentist. Just read
what Mr. Barto has to say.***

● "HE WHO ONLY HALF BREATHES, ONLY HALF LIVES; but he who uses Nature's rhythm correctly has control over every function of his being." This statement has been slowly developed from a subject that is thousands of years old. Yet today the breath of life is usually taken for granted and little thought is given to its development.

Many persons interpret breath control in many different ways. At this time I will give you my interpretation of the word. "Breath Control is the development of the respiratory system in its entirety, which means the co-ordination of the movements of the lungs, diaphragm and muscles of the upper abdominal wall on inhalation; and in addition, it means the control of the expulsion of air from the lungs, the power to repel or release the diaphragm and control it to the extent that no other muscular force will hinder proper distribution of air when needed most by the artist."

To sing or play with volume demands breath power and control. Likewise, to execute soft tones demands repelling resistance and endurance of the entire respiratory mechanism. To perform the above with mastery will take much time to perfect, and this perfection can be obtained with applied concentration and intelligence. Therefore, perfect development of this

system is a vital subject for all concerned.

You may well ask, "Why didn't I learn more about breath control and proper breathing during my course of study?" This is a dangerous question to publish, and the blame is not centered on teachers, professors and directors. However, the development of this basic subject should be brought to the fore at your National and State music clinics as this subject has created world-wide interest during the past ten years.

Breath control and proper breathing are fundamental and necessary to those who aspire to greater heights in the music world, especially to those who intend to make a career of music.

Recently, I received a letter from an excellent teacher asking the following question: "I've heard a great deal about breath power, what is your interpretation of it?"

The answer to that question contains detailed technicalities which I hope will be thoroughly understood. "Breath power means the controlled muscular endurance and resistance of

the respiratory system, the power to control, the power to execute all phases of talent. In playing as in singing, power plays an important role; the will to play or sing softly requires a great deal of power in repelling or retaining the breathing mechanism; during this execution, all muscular tension is centered on the diaphragm. To play or sing with volume is to base the tones on the power to command the diaphragm; this action gives freedom to body emotion which improves interpretations of song, and without a stirred emotion there can be no intelligent interpretation. The distinguished technician and the mature artist has developed the power to command his breathing."

Before Herbert L. Clarke, the world famous cornetist and director, passed away he wrote to me stating, "... breath control is 98% of all wind instrument playing! I have told all my hundreds of pupils to acquire this breath control by proper study and practice if they ever expect to become successful, and without this proper control they will never succeed." The above quotation denotes the great importance of the subject and only through the efforts of everyone involved will the advancement and development of music continue to greater heights.

Future articles on breath control by Alfred Barto to be published in The SCHOOL MUSICIAN depend largely on your interest and correspondence.
—Ed.

by *Alfred Barto*

407 S. 22nd St., Allentown, Pa.

Hi! The Circus is in Town

"HOLD YOUR HORSES—THE ELEPHANTS ARE COMING!" The silk-hatted gentleman on the plumed charger shouted the warning over and over, while excitement welled among the crowd lining the street. The kids edged closer to the curb as the first martial strains were heard from the bandwagon. The circus had come to town!

As the bandwagon rolled by in gold and crimson splendor with the bandmen in fancy scarlet uniforms blasting away for dear life, many a youngster felt an almost irresistible tug toward the life of the sawdust trail. Here was gilded glamor out of this world! What more could one ask than to be allowed to maneuver a trombone slide atop that gorgeous chariot drawn by eight coal-black

*The sawdust trail became
a glory road for many of the
musicians who rode the red wagons
in years gone by.*

*Curl up and listen to
a great old-time trouper tell
of those wonderful days
under the Big Top . . .*

By
BANDMASTER *C. L. Brown*



A circus band of the 1920's. This is the band Mr. Brown led during 1920 with the Sells-Floto circus. The author wears the white cap.



horses, to hob-nob with freaks, aerialists, lion tamers and barkers—in short, to be the envy of every kid in the world.

The lure of the circus band has drawn many fine musicians to its ranks, as well as a number of star-struck youngsters with little but enthusiasm and potential talent to recommend them. Many of them have graduated from circus bands to take their places among the country's finest musicians.

Among the alumni of "big top" bands who have reached the pinnacles of success are: Karl King, bandmaster at Ft. Dodge, Iowa; Harry James, band leader and trumpet virtuoso; H. A. VanderCook, founder of the famous music school which bears his name, and J. J. Richards, who succeeded Dr. Herbert L. Clarke as director of the noted Long Beach, Calif., Municipal Band.

Musicians have always found the circus band a thorough and exacting conservatory. Unusual demands are made on a player's speed, accuracy and versatility, which may account for the high calibre of musicians developed on the sawdust circuit. For instance, the powerful embouchure and complicated technique which has carried Harry James to the top of the dance band business was developed during his days as solo cornetist for his father's band with Christy Bros. Circus.

The man who has, perhaps, done the most to revitalize and modernize circus music is Karl King, who won his spurs as a composer by scoring entrances for

clowns and elephants with Sells-Floto and Barnum and Bailey. He now heads his own publishing firm and directs one of the premier municipal bands in the country. His band compositions number in the hundreds and



The author as he appeared in 1920 as bandmaster of the Sells-Floto show.

are played wherever there are bands. The American Bandmasters Association paid him a signal honor in 1938 by electing him president of the organization.

The "Good Old Days"

The days when they played under canvas evoke a powerful nostalgia on any old-time troupier. The eminent teacher, H. A. VanderCook, who once

wielded the baton on the Harris Nickel Plate bandwagon, wrote recently: "I have the kindest recollections of the dear old friends of my circus days—the most generous people I've ever met—the 'wind-jammers,' boss canvasman, boss hostler, Henry Hoffman and his herd of 'bulls', Dad Granger who managed the extra good cook house, all of the 'kinkers' (aerialists and contortionists), even the equestrian director . . ."

In days gone by the larger circuses served as a showcase for personalities from every branch of the entertainment world. Wild West heroes, such as Buffalo Bill, Pawnee Bill and Annie Oakley made customers gasp with their riding and shooting. Current champions of the prize ring, such as Fitzsimmons, Willard, Carpentier and Dempsey, clowning and flexed their biceps in the tanbark ring.

Circus bandmen were in an ideal position to rub elbows with the great and colorful personalities who took to the sawdust trail to augment their fame and fortune. J. J. Richards recalls seeing one of the circus "huskies" brandish a huge fist in the face of Bob Fitzsimmons, the heavyweight champion of the day, and threaten to knock his block off if he caught him hanging around the cook house again. The celebrated pugilist took the hint and went elsewhere for his mid-morning snack.

Many of the men who made history on circus bandstands are now little remembered except by the generation who ardently followed their glittering bandwagons when they were in knee

pants. However, Merle Evans, the present bandmaster of the Ringling show, is a link with the past. His record of twenty-seven years with the same show, never missing a performance, is the all-time high for circus musicians.

One of the most popular and well known bandmasters of the Big Top was the late Al Sweet. A great cornetist as well as a great conductor, Al was a master at "selling" the acts by perfect cuing and timing of the music. A master showman himself, he developed many famous musicians within his band.

One of Sweet's musical finds was Matt Peterson, a trombonist with such a powerful tone and such endurance that Al fired the assistant first trombonist and let Peterson carry on alone throughout the season. This was an unprecedented move in circus annals. Another performer who started in the Ringling band under Sweet was Tom Brown, who left to form his own combination, the Six Brown Brothers. With Tom as a blackface saxophone comedian this group rolled 'em in the aisles during the heyday of vaudeville.

Other famous musicians who received their early training under Al Sweet with the "Greatest Show on Earth" are Fred Boos, 1st chair string bass with the Chicago Symphony, and Otto Till, brass bass with the Detroit Symphony.

Al Sweet was a great story-teller, and one of his favorites is told on this writer. It happened while I was bandmaster with the Sells-Floto show, during a tour of small towns in the South. I was returning to camp with the show's mail when the village barber, spotting the Sells-Floto name on



Harry James' virtuosity which has carried him to the top of the dance band business was founded on his experience as a circus cornetist in his father's Christy Bros. circus band. At 15 Harry played solo cornet in the band, years before he met Betty Grable.

the mailbag, hailed me and asked me if I knew the circus bandmaster. He said he had some band music for sale, and upon examining it I found thirty-five standard overtures, all new, with complete parts. He said he'd let me have the lot for ten dollars, and I pressed the money into his hand before he could change his mind about the bargain. As I was wrapping up my amazingly cheap purchase I cautiously inquired as to why he had been willing to take such a small sum for such a valuable collection. "Well," he said, "you've got the music and I've

got the money, so here's the answer. *The whole darn bunch of it is written in high pitch!"*



The author, Mr. C. L. Brown (right) and his grandson, Larry Lee Larkins, who Mr. Brown predicts will be another Harry James. The picture was taken at a "Stars of Tomorrow" broadcast in 1943 when Larry was only 4.



In gold and crimson splendor the ornate circus bandwagon of yesteryear rolls along a village street. Youngsters who had been up since dawn to watch the circus unload were still on hand to thrill at the sight of the band in its gilded carriage.

Al never forgot this episode, and never tired of reminding me of it.

Many of the tent show musicians turned to composing as a sideline, for there was a constant demand for new numbers and new arrangements for incidental music to accompany the acts. Accordingly a man with a faculty for composition found an unceasing outlet for his work. Charlie Duble, a great trombone troupier who played the



Kathryn Clarke of Elkhart, Indiana, Baton Twirling National Contest winner and the outstanding spinner of her day in the school field, has won circus fame and fortune with her act. She has traveled with Ringling Bros. and Barnum and Bailey since leaving high school and was featured in this colorful bill board poster last season.

road shows of most of the important circuses of his day, composed over a score of marches, many of which are still used. Fred Jewell, former bandmaster with Ringling, was another whose gifts ran to composition. He later founded a publishing house in Worthington, Ind., and his many beautiful compositions have survived the test of time.

The life of a musician on the sawdust trail was often rugged. It was especially tough on the youngsters who, year after year, tried to break into the game only to find that the glamor and excitement of life in the red wagons was counterbalanced by plenty of hardships and inconveniences. We had a name for the young hopeful making his first tour with the circus—the "First of May." Seasoned troupers kept a critical eye on the "First of May" until he had proved himself on the bandwagon.

The First of May

I recall a young trombone player who wrote a glowing account of his ability in answer to an advertisement I was running in Billboard. I wrote him to come on for a tryout, and he arrived on the lot just in time for the 10:30 parade that day. I put him on the number one bandwagon beside a seasoned trombonist and trouper named Marion "Spike" Bell.

Our first march was fast and tricky, and it caught the "First of May" completely by surprise. He was still struggling to get his slides out to sixth position when the march was over. The youngster was just taking a deep breath when the band went into another march, still faster and trickier. And so it went throughout the parade. The

new arrival worked his slides like a locomotive drive-shaft but didn't play one note.

During the concert after the parade the young newcomer was again seated by Spike's side, and again he struggled manfully with the music, but to no avail. When the concert was finished and the signal given for the band to prepare for the afternoon show, the bewildered young trombonist asked Spike if that was all until the evening



Karl L. King, director of the famous municipal band at Ft. Dodge, Ia., won his spurs as a composer and conductor with the Sells-Floto and Barnum and Bailey shows in younger days.



J. J. Richards, who succeeded Dr. Herbert L. Clarke as director of the noted municipal band at Long Beach, Calif., was once soloist and bandmaster with the Ringling Bros. Circus.

Author's Address
318 South Columbia St.,
South Bend, Indiana

performance. "Yes, son," said Spike gravely, "that's all for now. You run over and get a seat in the grandstand where we can keep an eye on you. Anyone who plays as much trombone as you do we save for parades and concerts only!" Needless to say, the "First of May" was on his way back to his home town band the next day.

We had a good laugh at the youngster's expense, but it wasn't long afterward that the laugh was on the band. It was at the close of the evening show, and we had just played the last stirring chord of "The Star Spangled Banner." The leather-lunged announcer yelled, "Show's all over, folks!" and, as if that were the cue, the bandstand immediately collapsed, hurtling band, instruments and all to an undignified sprawl in the sawdust beneath. The audience thought it was part of the show and roared with laughter. We didn't begin to see the funny side of it until our bruises were well healed.

Tale of the Trombones

While the big, elaborate circuses entertained millions in the larger towns and cities, the smaller towns and rural areas also demanded amusement back in the days before movies and radio were available. The population out in "the sticks" had to be largely satisfied with what were known in the profession as "mud shows." These were watered-down versions of the large circuses, featuring a motley collection of freaks, a few mangy beasts who had long since forgotten any proclivity to wildness, and, of course, a band.

Bands on these shows were often far above the calibre of the rest of the performers. Bing Harris, a great old-time trombone trouper, tells the story of a mud show band that had four excellent trombone players. Two of the men played the first trombone part, while the other two played second and third trombone respectively. The leader was exceptionally proud of his band, and particularly of the brass section—the only bright feature in an otherwise miserable show.

None of the musicians could understand why the owner of the show sat, night after night, watching the band through narrowed eyes. Particularly his suspicious gaze rested on the four trombonists.

One night after the show the owner called the band leader into his tent. "I want you to fire them two fellers on the end who play trombone," he

said. Flabbergasted, the leader immediately wanted to know why.

"I been watchin' them," replied the owner, cagily. "They can't cut it—can't keep up with the first two. When the first two push their slides out, these fellers pull theirs in. And when the others *pull*, these two *push*! They're no good—get rid of 'em!"

"The Show Must Go On"

The closing day of the season was invariably sad, even for hardened troupers who had been with dozens of shows. The playing of "Home, Sweet Home" at any time or any place is a strict violation of the trouper's unwritten law, so we played "Auld Lang Syne" instead. Tears would mingle freely with grease paint as final good-byes were spoken. So was ended another season among show folks, many of whom would return to troupe again



The Ringling Brothers Circus Band as it appeared in 1909. Al Sweet, one of the best known circus bandmasters of all time, is the man in white. Many of the musicians developed by Sweet went on to win fame in symphony and vaudeville.

★ ★ ★ ★ ★
together, while others went on to their final great performance, leaving only a shining memory along the sawdust trail.

MONEY for the Band

● SINCE THE BAND PLAYS such an important part in most school communities today, it does not seem unfair to expect various organizations which are benefited by its services to contribute to its support and maintenance.

For instance, the author has long maintained that the school band, which is expected to play for various athletic events such as football and basketball games, should be given a fair percentage of the profits from the gate receipts. The old argument that, after all, band players get into the games for nothing is not a valid one, for so also do the contestants themselves. Furthermore the argument that the football and basketball players have to spend a great deal of time practicing and therefore the team should take all can be answered by pointing out that it also takes a lot of time to learn to play the various band instruments.

Share the Wealth, Coach

Athletic teams are always strong on insisting that the band be present to boost morale at the games. If it is worth this much to them it should be worth a fair share of the profits through which new instruments and uniforms may be purchased or old equipment kept in repair.

The author does not wish to infer by what has been said thus far that in most school systems in America the band is treated unfairly. The wish is rather to point out that there are some sources of revenue which are sometimes overlooked by band directors, and that these are sources which the author feels are perfectly legitimate.

The amount of money to be raised for the purchase of uniforms for the

band varies, of course, depending upon the size of the band and the type of uniforms to be obtained. At the present prevailing prices it should be possible to outfit a fifty piece band in cotton gabardine blouses, slacks, hats and belts for about \$2000. This will be increased if wool material is used and if the hats contain fancy plumes or the blouses have more than the usual amount of braid.

Dress Up—Play Better

In the past some schools have compromised by merely purchasing band capes and caps, often of the overseas type. In some instances they have merely purchased the material and parents have made the capes and caps. Each individual band member then has been expected to purchase his own white slacks. This is, of course, a far less expensive way to outfit a band, but it does have definite limitations. The slacks obtained thus

are rarely uniform in quality and design, and furthermore the graduation of each senior class necessitates an annual rehandling of the problem. This is not necessary when the entire uniform is owned by the school.

In some communities an annual band tag day is held. The band members themselves take charge, and, standing on various street corners in the community on a certain prearranged day, they solicit the general public for contributions. A central booth decorated with bright colored paper and with signs advertising the purpose of the drive is oftentimes a big help in promoting such a venture, especially when it is in charge of several of the prettiest girls in the organization.

Sooner or later most bands give band concerts as a means of raising funds. However, to achieve the best results

(Please turn to page 42)

**Money for new uniforms
doesn't grow on trees—as any
director will tell you.
But there's gold for band-glamor
all around you, and
on this page a veteran prospector
tells how and where to find it.**

Let Them PLAY JAZZ

argues *James E. Handlon*

Bandmaster, DeSoto County High School
Arcadia, Florida

● FIRST OF ALL, JAZZ has a tremendous educational value. (Now, Mr. Bandmaster, watch your language) That's easily proven.

Take little Butch. He has never had a horn in his hands, he has only a faint idea of which end you blow, but he is probably a hep cat, and can tell you without looking at the record whether it's Harry James, Tommy Dorsey or someone else playing. Why? Because that's the type of music he has grown up with, and it's the kind of music he has heard Dad and Mother whistle and sing.

Butch Is Hep

Butch decides he wants to be in the band, so you give him a horn to see what he can do. He shows promise; you teach him the scale and give him some little classical exercise to practice. Does he go home and practice faithfully on the exercise you gave him? (Oh, yeah! Well, I never had one do it.)

The first thing he does after learning the scale, is to knock himself out trying to play some popular tune that he likes, and, nine times out of ten, he learns it.

But he has to have foundation work you say. Sure he does, but I've found from experience that if you give him some fairly easy jazz piece and show him how a certain legitimate exercise will help him learn that piece, he will blow himself goggle-eyed working on the exercise so he can play the piece.

Another angle is that you would like to have Butch's dad buy him a horn. 999 times out of 1000, his dad

***Pupils, parents, and public alike
all have a common denominator—Jazz.
Or so says a bandmaster-composer
who sprinkles popular idioms
liberally into his educational
program and finds that it pays.
Watch out for your corns if
you read this breezy article.
Mr. Handlon doesn't care
where he steps . . .***

doesn't know one note from another, will practically throw the radio out of the window if he hears a concert orchestra, and probably sends Butch seven miles down the road to Aunt Minnie's to practice scales. But whether he goes back to the Bunny Hug, Turkey Trot, Charleston or Big Apple, he has a warm spot for jazz, and if Butch plays some easy, popular tune for him, he is much more apt to take the padlock off his wallet and buy Butch a horn. So much for Butch.

Enter Fatso

Take Fatso. Fatso has played a horn for several years. He plays overtures, symphonies, etc. He plays them well and, above all, he has learned to understand and enjoy them. Does that

mean he isn't interested in jazz anymore? Not hardly. He probably plays in the high school dance band and can tell you who is the best tenor man in the business, what band has the best arrangements and voicing, and the latest style in riffs.

He may have learned that there are some concert men who can also play a lot of horn, but he will still hold the top sidemen as shining examples of how a horn should be played, and I've used that to good advantage.

Whenever the band begins to feel that they are pretty hot stuff and are getting too big for their uniforms, I tell them I want them to do a little listening instead of playing, and I put on a good jazz record.

An exceptionally good one is Harry James' "Concerto for Trumpet." Not only the trumpet, but the instruments in the background are terrific. You can see the kids sink down in their seats. When the record is finished, I pick it up, say, "So you think you can play an instrument," and walk out. There is a lot more practicing done, for a while at least.

Jive for Concerts

Another thing is concerts. 60% of the audience doesn't care too much for classics, and about 30% even dislike them and are there only because their son or daughter is in the band.

Notice the response of the audience at a concert. A very fine overture will receive polite applause, a known march will be well received, but play a good jazz number which has been written especially for band with due regard to the instrumentation, and they will practically tear up the seats.

As a final thought, Fatso in all probability will never be a professional



If anyone has the right to speak his mind on the subject of jazz in the school music program, Mr. Handlon is that man. During his professional years in radio, concert, vaudeville, and the movies he made an intensive study of audience reaction to find out what sort of music people liked and responded to. Since then he has written a number of jazz compositions for band, including, "Hey, That's Boogie Woogie," "Swing Out, Soldier," and "Business in B Flat." His own fine band at Arcadia gets plenty of chance to swing—and they love it!

musician, but, should he have the ability and the desire, there is no other profession in which he can step out of school and make as much money.

Even in a small dance band he will receive from \$75 a week up, while some of the top band leaders are millionaires and their side men get from \$400 to \$600 a week. (Is that bad?)

The reason some of our school directors won't let their bands play jazz is that they don't know anything about it, and couldn't play a riff or read a dance sheet. (Excuse me, Podner, if I stepped on your corn, but look in the mirror and answer the question yourself).

A dance man today is a very good musician. He has to be to play today's arrangements, and if he's a ride man he has a fine sense of harmony, for a ride is nothing more than an obligato in broken rhythm.

There is nothing so soul-satisfying as to play a beautiful concert number, but there is a time and place for all types of music. I say, "LET 'EM PLAY JAZZ." It's good for them.

Luellen

CRYSTAL

(GLASS)

for the clarinet

Luellen triumph for the clarinet. No jay-warp or wear than a plastic. It's an amplifying instrument of fine quality. Takes regular mouthpiece. Luellen Close; No. 2. Buy at your favorite music store.



Luellen

PLASTICS

for all reed instruments

Always playing, always ready. Luellen Plastic reeds. Each reed is made of brilliant tone, full of life. Perfect for Bands and Symphonies. Also for Alto and Bass Clarinet. Buy at your dealer. Guaranteed to Play.



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How to Avoid Saving Money

by DANNY KAYE



To avoid saving money, the first thing is to cut off all your pockets. (Or throw away your purse and keep your lipstick in your snood.) Thus you will have to carry your money in your hand. Which will insure that you—1. spend it, 2. lose it, 3. get it taken from you—quicker!

Also to be avoided like crazy are piggy banks and sugar bowls. Keep these out of your home! The kiddies in particular are victimized by such devices, often saving quite a bale of moolah. Be stern even if the little ones cry—remember what money could do for them! And be sure to avoid budgets. It is best to draw your pay and walk down Main Street buying anything you don't particularly hate.

Above all, don't buy any U. S. Savings Bonds—or it's impossible not to save money! These gilt-edged documents pay fat interest—4 dollars for 3 after only 10 years! There is even an insidiously easy scheme called the Payroll Savings Plan by which you buy bonds automatically. Before you catch on, you have closets full of bonds. You may even find yourself embarrassed by a regular income! Get-gat-gittle!



IF YOU MUST
SAVE

Danny Kaye

SAVE THE EASY WAY...

BUY YOUR BONDS THROUGH PAYROLL SAVINGS



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The CLARINET

Reveals More of Her Brilliant Past

**Continuing his absorbing story
of the clarinet, Mr. Ortiz brings
the licorice stick up to date,
and for good measure tells you
about that "secret" tonguing
you've heard so much about.**

● THE COLORFUL HISTORY OF THE CLARINET, which we began last month, has involved the efforts of hundreds of musical craftsmen, inventors and just plain tinkers. In large and small measures each of these men aided in the development of the instrument—adding here and subtracting there, but always working toward the goal of an easier instrument. Your modern clarinet is not the result of accident, but of millions of hours of painstaking work.

The clarinet finally came into its own as an orchestral instrument of the first rank in 1791, when Xavier Lefèvre, a French musician, added the additional keys necessary to give the instrument chromatic scope.

Thirteen years later, in 1804, Janssen, a Paris manufacturer, applied rollers on the B (third line) key and also the C sharp (third space) key, in order to facilitate quicker passage of these notes. This improvement was adopted on September 1, 1822, by the "Société d'Encouragement" at Paris, following a report by Francoeur. Just four years after the roller adoption, in 1808, Jacques Francois Simiot, a manufacturer at I von, added a seventh key, and raised the register G (an octave above the staff), and published pamphlets to explain the changes.

13-Keyed Clarinet!

In the years 1810 and 1811, Ivan Müller (1786-1854), a celebrated clarinetist and court musician, astonished the instrumentalist manufacturers by creating a clarinet with thirteen keys, a discovery which aided greatly, as now the clarinetist need carry only four different instruments. (Clarinetists at this time existed in these keys: A, B flat, B natural, C, D, E flat, F, G, A flat, and a high B flat.)

Müller's clarinet didn't receive immediate approval of the musical world.

They pretended that one could not play the diatonic scale with justice, and also the composers could not make use of the tone colorings that were possible with the regular clarinets in ten different keys. Also this

thirteen keyed clarinet could not be tuned because the mechanism interfered with drawing out the barrel.

The commission of the Paris Conservatory criticized the instrument because it was too complicated. The commission wished to maintain the old system of seven keys and on May 31 and December 17, 1812, voiced its disapproval. However, the artists and manufacturers did not pay much attention to this authority because this new clarinet added to the perfection at the technique and literature of the clarinet.

In the United States a manufacturer made the first metal clarinet in 1887, yet back in 1818 Alary reported about clarinets of copper! These were said to have lacked suavity. The next year Wood, an English manufacturer brought about many helpful changes in the positions of the keys. By 1821 John Gentellet (Paris) started to manufacture clarinets with the Müller system.

Simiot, working hard in 1823, created an instrument that was refuted because it was said that it lacked a soul. The following year X. Lefèvre suggested several improvements. By 1827 Simiot, still working, found more improvements and constructed a clarinet with nineteen keys, which was presented to the institute of France in 1828, and which was played by Beer, then solo clarinetist in the Italian theater. This system was approved unanimously.

At the Exposition de l'Industrie Belge at Paris in 1835, A. Sax received honorable mention for presenting a clarinet with 24 keys, going down to

low E flat. Besides this advantage, the mechanism of the new instrument remedied the falsity of certain sounds by a modification of the proportions of the tube. But Fétis in the "Biography of Musicians" said the intonation was poor.

Louis August Buffet (1661-1733) in 1842 started to manufacture a clarinet called the Boehm system, following Klose's advice. There were three Buffets in the nineteenth century; Buffet-Augur, the founder of the modern clarinet, and his son Buffet-Crampton who put his wife's name after his in order to be distinguished from his famous uncle, Louis Buffet. This system of mobile rings was invented by a flute manufacturer. The Boehm flute had even holes of the same size, while Buffet kept the uneven holes of different sizes on the clarinet, which was a holdover from the ancient instruments.

The same year, 1842, Martin (Paris) gave the F sharp key a new position. Buffet-Crampton invented a little clarinet in E flat, named from the system carrying the name of Omnitonique, to distinguish it from Boehm. This system did not change the fingering of the 13-keyed clarinet, but perfected the forks and simplified the fingering of F sharp and B natural of the right hand. Later, in 1845, Buffet-Crampton improved the mechanism again. The same year F. Lefèvre, inspired by the ideas of Buffet and Boehm, put mobile rings on the thirteen keyed clarinet, leaving as it was the fingering of the right hand.

In 1847, Trieber (son), invented a mouthpiece with a moveable facing, a

ARTICLE TWO OF A SERIES

By *Edward Ortiz, Jr.*

Director, Kearney High School Band
San Diego, California

new clamp ligature and a many-toned clarinet which featured a sliding-tuning-barrel, playing in C, B flat and A. Carte in London in 1850 made a few minor improvements on both flutes and clarinets. Gyssens in 1852 built a thirteen keyed clarinet with a different hole placement and fashioned it by use of plateaux. Lefèvre the next year proposed a new key arrangement, as did Ward of London in 1855.

The same year Fétis, in his report on "Musical Instruments of the Paris Exposition," said that "the clarinet is badly constructed, the inequality and difficulty of tuning come from the cylindrical tube. The notes fingered by the left hand in the lower register are of bad quality . . . finally the diameter of the tube at the lower end is not in proportion with the depth of the sounds. It is necessary to give the clarinet a conical tube, but an operation of this kind must be done with a great deal of care in order not to alter the sympathetic quality of the instrument."

A Double-Barrel

Gautrot, a Parisian manufacturer, in 1857 constructed metal clarinets after a new procedure. Young Buffet in 1862 at the London International Exposition demonstrated clarinets with a double barrel! On these, it is said, the bell moved in such a way as to lengthen the column of air. At the Paris Exposition in 1867, a Belgian manufacturer named Albert, and a man by the name of Romero, who was a professor of clarinet at Madrid Conservatory, demonstrated clarinets with an improved mechanism, following the method of A. Sax.

Experimentation also was going on at this time with the use of different materials and different proportions for the clarinet. Cocus wood, a species of ebony, was imported from Africa. It was found to be superior to boxwood because it was heavy, close grained, and not greatly affected by atmospheric changes. Mouthpieces of cut crystal and of glass were also manufactured, but they failed to receive the approval of clarinetists and orchestra leaders.

Contemporaneous with the development of the clarinet and other musical instruments was the development of the science of acoustics. Musicians were learning why music sounded as it did. As a result of this knowledge,

Antoine Sax combined the characteristics of the oboe and clarinet and produced the saxophone. It is reported that Sax curved the new instrument because military bands in some cases were mounted and clarinetists had a great fear of the straight instrument. They found it was easy to have the clarinet jammed uncomfortably far into the mouth while riding. This danger was removed with the curved instrument.

Hyacinthe-Eleonore Klose, since the introduction of the clarinet with the new system of fingering manufactured by Theobald Boehm, had tried to popularize it by writing music especially for it and published a handbook and several instruction books, which are still in use, featuring the new system. But it was slow going. Musicians, who have a reputation for clinging to the traditional, continued to insist that the Boehm system was clumsy, that it spoiled the sound of music, or that no satisfactory instrument could be produced on which the Boehm system would be mechanically effective.

Since the time of Boehm and Klose the process of refinement and improvement of the clarinet has gone on, but there have been no further major alterations in the instrument.

Mouthpieces and Reeds

Mouthpieces were originally, it is supposed, made out of cane. They were simply a part of the piece of reed which was cut from the marsh. It was soon found that wood could be shaped in such a way that a thin sliver of reed could vibrate against it. The earliest historical examples of clarinet type instruments had mouthpieces made of wood in this way.

The clarinet reed was probably the first part of the instrument to be brought to a high degree of excellence, and it has been the least changed since the invention of the clarinet. In spite of this fact there have been many misconceptions about the purpose of the reed and its relation to the music which comes from the whole instrument. In the first place, the musical tone is not produced by the reed.

If you take a piece of paper and blow against the edge of it, the paper will vibrate but no music result. It is the fact that the reed is made in such proportions and with such a de-



gree of stiffness that the vibrations are regular that is important. These regular vibrations are directed by the mouthpiece into the barrel of the instrument. It is these vibrations, not the vibrating reed, which make the music.

Mouthpieces and reeds must be built with great precision. It is necessary to keep mouthpieces accurate in size because variations will change the pitch of the whole instrument. The bore or inside measurement where the mouthpiece joins the body of the clarinet should be the same as the bore of the body and should taper only slightly toward the slot. If the slot is too narrow in proportion to the bore, the tone will be thin and the pitch will tend to sharpen under blowing pressure.

Manufacturers have made intensive studies of the relationships of the parts of mouthpieces and reeds. Still there is room for individual difference, and a mouthpiece and reed which one player finds satisfactory will seem faulty to another.

The regular clarinet reed is manufactured of a particular type of cane, which is cultivated in a swampy district in the Province of Var in the southern part of France bordering on the Mediterranean.

There are also some plastic reeds on the market which surpass cane reeds in durability and last-quality, which are perfect mechanically, and which many times are recommended for beginners on the clarinet.

Very few clarinetists today make their own reeds, but not too long ago this practice was common enough to warrant having several clarinet methods published containing instructions in reed making. Harry Bettoney tells of a very thorough course in reed-making published in Germany. After giving minute explanations, the final sentence approximated this: "The reed is now finished, ready to use. After a trial it is probable you will throw it away."

Facings

The relationship between the reed and the opening in the mouthpiece, known as the "lay", or facing, is extremely important. It has been found practical to curve the mouthpiece slightly at the tip, both top and bottom, so that it fits more easily into the mouth. This curvature and the angle of the lay in relation to the reed has led to the designation of two types of lays, commonly called the German and the French. In the German type the opening is longer and wider, and the instrument cannot be played without pressing the reed toward the mouthpiece more than is necessary on the French lay. Clarinetists who use the German lay frequently develop strong muscles and even callouses on the inside of their lower lips. With the French lay, just enough pressure is used to keep the mouthpiece in the mouth correctly.

Because the German lay is longer and wider it is customary for those who use it to have softer reeds. Mouthpieces with the French lay will as a rule require a reed that actually measures hard in a reed gauge. An open facing will use a less stiff reed than a close one of the same length. Lefebvre of France used a long lay and a very stiff reed. He has been called France's greatest clarinet player. A man who was his greatest rival was Paradis, who used a much shorter lay and softer reed. These two men, so outstanding in their fields, used very different lays.

In the United States the majority of clarinetists tend toward the German lay, especially those in the dance field, where one minute they are playing saxophone and the next the clarinet. Shifting from one mouthpiece on the saxophone to another on the clarinet is easier when the two mouthpieces approximate each other, and the German lay with its wider tip is more similar to the saxophone mouthpiece.

As to the difference in reeds used on these lays, the reason is not hard to find. It is a question of pressure and leverage. A reed which is close to the facing at the tip will have less freedom to spring and will require greater power of breath to set it vibrating. Therefore a harder reed is required. Where the opening at the tip of the reed is wide the opposite is true.

In spite of the fact that it is only the tip of the reed which vibrates, musicians continue to argue over the relative types of ligatures, those metal clamps which fasten the reed to the mouthpiece. It is probably true that there are differences of efficiency among ligatures as regards their holding power, but among the ligatures which are satisfactory there is no

foundation for the belief that metal ligatures will produce "brassy" music.

The Embouchure

There is another element of clarinet playing which is very important. This is the embouchure, or method of holding the mouthpiece in the mouth while playing.

It is generally conceded that there are two general methods in forming of the embouchure. The French method is to slip the lips over both the upper and lower teeth so that a cushion is formed around the mouthpiece. The other method, used mostly in the United States, is to place only the lower lip over the bottom teeth, and the upper teeth resting directly on the mouthpiece itself.

By use of the teeth on the top of the mouthpiece, the player should have more endurance since not as many muscles are used, the teeth do not hurt the upper lip, especially when marching and playing; and better control is obtained, especially for beginners.

In using the French embouchure one tends to softer playing. This is useful in small groups. However, Lefebvre could play solos out in the open with audiences up to five thousand people and be heard by all, showing what power can be had using the French embouchure.

In forming either embouchure it is best if not too long a lay is used, and not too open at the tip. The formation of the mouth and the position and length of the teeth have some effect on the type of lay to use and the type of embouchure.

A third type of embouchure is the Italian method. This embodies the use of both lips as in the French style except that the mouthpiece is turned over so that the reed is on the top and controlled with the upper lip and teeth. This method is still used in some parts of Europe, but it is not taught or used in this country.

In addition to the three styles just mentioned, there is the method used by Mr. Carr, formerly solo clarinetist with John Philip Sousa. This embouchure has the upper teeth on the mouthpiece, but the lower lip does not cover the bottom teeth, but is held next to the teeth and slightly higher. The mouthpiece is rested gently on the lower lip, thus permitting a greater part of the reed to be exposed within the mouth to be vibrated. This style enables the player to play full low tones, but it is more difficult to control the high tones until enough muscle is built up in the lower lip to impel the player to put his high tones in tune. This particular embouchure is especially effective with side tonguing, as will be explained later.

One of the hardest things for a be-

ginner on clarinet to learn is tonguing. The reason is that, unlike most other instruments, the mouthpiece of the clarinet goes inside the mouth in such a way that it is very difficult for the teacher to demonstrate exactly what to do. It is even harder for the teacher to "see" if his pupil is tonguing correctly.

Too many clarinet players do not tongue well to begin with, which prompted an informal survey of beginning clarinetists by an excellent clarinetist of a Western symphony. This teacher found among the inexperienced players that those with narrow, thin tongues could at the outset not only tongue fast, but in many cases tongue faster than he could himself. On the other hand, those with wider, thicker tongues were much slower, and only through much practice could they improve their speed enough to play staccato notes that the average player would have to play in an ordinary fast tempo.

Top Secret

There is a jealous streak among many musicians when it comes to divulging any of their secrets. They would rather lose a prized possession than tell how they play trick passages. Actually there are many styles of tonguing, some "secret", others not.

In tonguing the tongue is placed near to or touching the reed, depending upon which school you believe in. The player inhales and then maintains constant pressure through the instrument, this exhaling controlled by the tongue. In this manner the tongue is removed from the air passage within the mouth letting the air stream into the mouthpiece. When enough air has passed to play the note, the tongue is placed back into the air passage, thus blocking off any further air from the instrument, like taking the cork out of a bottle and then replacing it.

The two most common forms of tonguing require the placing of the tongue, 1) at the tip of the reed, 2) just below the tip, about a quarter of an inch. Both forms are good and are widely used. There is another method which, instead of being just below the tip, is just above and requires that the underside of the tip of the tongue be used. With some clarinetists this is the best method since, they claim, it more nearly suits the natural action of the tongue.

The Italians have a style that is unusual but effective. The tip of the tongue is placed behind the front lower teeth and remains there. The center of the tongue is raised so it blocks the air passage. This action is

(Please turn to page 46)

Directors' Instrumental Problems Will Be Mended at Elkhart Workshop

Elkhart, Indiana — The Instrumental Music Workshop, sponsored by the Elkhart Public Schools, Instrumental Music Parents Club, and the manufacturers of the band instrument capital, will be held on February 21st and 22nd. Chairmanned by David Hughes, Elkhart bandmaster, the program includes two full days of demonstration, discussion groups, and tours of the plants where most of the nation's band instruments originate.

The Friday program features the high school and municipal bands playing new materials, and discussions of teaching and administrative problems related to instrumental music. The instrument companies will top off the day with a party for the workshop guests.

The Saturday program includes panels on publications, band promotion, visual education, and baton and flag twirling.

Concert Buys Music Stands

Ainsworth, Nebr.—Neva Tichacek, director of the Ainsworth High School Band, presented the senior band, beginning band, and swing band in an unusual concert recently. Don Crook wielded the baton as student director of the band, while Ronald Bretz led the swing band. New music stands will be purchased with proceeds of the concert.

Bands of Twenty-Seven Schools Play Under Noted Batons at Oklahoma Clinic-Festival

(See Cover)

Muskogee, Okla. — Twenty-seven bands of eastern Oklahoma with a combined enrollment of over 1,200 players were represented at the Eastern Oklahoma Band Clinic-Festival in Muskogee, Oklahoma,

on December 6, according to Carl Barnett, Supervisor of Instrumental Music.

From this enrollment, the directors recommended 500 students to play in the massed bands at the festival. Three bands of symphonic instrumentation were formed, totaling 375 players from these recommendations. These bands rehearsed under the direction of Dr. Joseph E. Maddy, nationally known conductor and President of the National Music Camp at Interlochen, Michigan; Dr. John Paul Jones, head of the Music Department at Northeastern State College, Tahlequah, Oklahoma; and Roger Fenn, Professor of Music at Tulsa University, Tulsa, Oklahoma. These bands were then presented in concert at the City Auditorium in the evening.

Clinic Demonstrations

The three bands rehearsed in the morning under the guest conductors. In the afternoon, each section met in a clinic demonstration led by an outstanding instructor on that instrument. This proved to be one of the most important phases of the clinic for the members of the bands, according to Mr. Barnett. Over 500 players attended these sessions. The balance of the afternoon was spent in rehearsals of the three bands and classes for the twirlers.

On the evening concert, the bands played the following numbers: "Argentina"—Buchtel; "Boogie Woogie Band"—Bennett; "Bells Across the Meadows"—Ketelbey; "Jesu, Joy of Man's Desiring"—Bach-Leidzen; "Romantic" Overture—Buchtel; "Children's Prayer"—Humperdinck; "Red Rhythm Valley"—Hill; "King John"—Moehmann; "Devotion"—Ketelbey; "Mozart Matriculates"—Templeton; and "Oracle" Overture—Taylor.

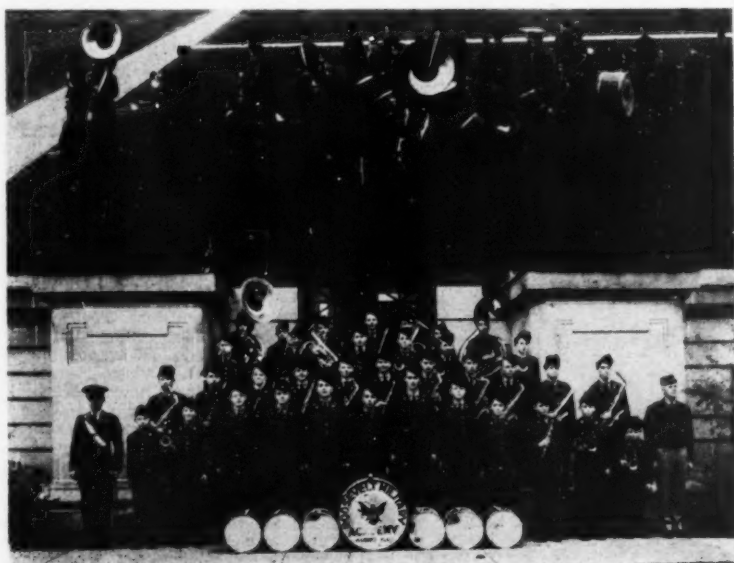
Washington Band Gives Santa a Helping Hand

Ellensburg, Wash.—The Christmas season found plenty of activity among the members of the Ellensburg High School Band and their director, Edwin Yrrokola. On December 9th the band presented a radio broadcast over Station KXLE, Ellensburg, which included novelties, marches and an appropriate violin solo for Santa Claus, who also appeared on the program.

Concerts were also given to the grade and high school students on December 10th. The high school orchestra also featured a Christmas program.

Other units from the active Ellensburg music department have also been heard on the local radio station, including grade and high school ensembles. Still another group, the "Pep Band", keeps things lively at the home basketball games.

Aledo's Junior GI's Star in Illinois Competition



The military band of the Roosevelt Military Academy of Aledo, Illinois, is proving to be a one-year wonder. Captain Raymond F. Ellerman developed this fine band and has given it true Army polish. Trying their wings in competition recently, the cadets placed 2nd to a college band in a parade competition held at Rockford, Ill. Ranking 1st in the high school category, the Roosevelt band acquitted itself admirably in both marching and playing, and impressed the audience with their precision.

A Postcard Brings You the Interlochen List of Ensemble Materials

Interlochen, Michigan—A graded list of the ensemble materials used by the National Music Camp was recently announced as available without charge. Prepared by the ensemble committee of the camp, the list is designed for general use and does not conflict with the NSBOVA list for contest use.

Included in the Interlochen list are program numbers, historical numbers, humorous works and novelties, and some excellent teaching material. Designed for national use, it was prepared by a committee of nineteen teachers from eleven states.

Single copies of the list may be secured by dropping a postcard to Dr. Joseph Maddy, National Music Camp, Ann Arbor, Mich.

Pennsylvania's First Band Is A Big Boy Now!



Starting back in 1922 as the first high school band in Pennsylvania, the Allentown High School Band has come a long way since its "cornet band" days. Today, under Director Albertus L. Meyers, Allentown boasts one of the largest and best bands in the state.

Allentown Enjoys Music With All the Trimmings

Allentown, Pa.—The Allentown High School Band, Pennsylvania's first high school band, recently observed a milestone in its history by recalling the progress made during the twenty-five years of its existence.

From an inauspicious start back in 1922, the Allentown band has grown to a high-powered concert and marching organization of 120 musicians, augmented by crowd-pleasing majorettes and tumblers.

Old-timers in the community like to recall the first band, smilingly referring to it as a "cornet band." When the first band call went out in 1922 about forty would-be musicians responded, almost all of them with cornets. And none were rejected!

"It wasn't exactly what you'd call a well balanced band," mused a former director, "but it *was* music."

The band's present director, Albertus L. Meyers, pointed out that the organization made steady progress in securing good instrumentation through the years, and that today the band enjoys a complete and well balanced instrumentation.

Concert Competition Keen

Although the Allentown band takes its hat off to no one in the department of gridiron pageantry, there is also an excellent concert organization within its ranks. For concerts, where musical quality is paramount, Mr. Meyers pares his band down to 65 pieces, and competition is keen for the honor of holding a chair in this organization. Concert bandmen have to keep on their toes, for those not selected for a concert chair have the privilege of challenging them in musical competition. The director has found that this intra-mural rivalry improves the quality of the entire band.

The spectacular football shows for which the Allentowners have become noted are carefully planned during the summer months by a five-man board of strategy, headed by Director Meyers. The others, all of whom have been closely allied with the band since its inception, are Ezra Smith, William Talt, Edgar Acker, and Henry Neubert. An overall



Director A. L. Meyers

plan is worked out for each game, charted in detail by Mr. Acker, and thoroughly rehearsed by the bandmen. This pre-season master-minding pays off in interesting, smooth-running fall performances.

Majorettes and tumblers, the final, colorful touch to the outdoor performances, begin their training in the grades, as do the musicians. Youngsters train with pro-

fessionals long before they enter high school in anticipation of becoming a part of Allentown's colorful musical groups.

Rich in Band Tradition

Allentown is a community rich in band tradition, and its town band, established in 1828, is the oldest civilian band in the country, numbering eighteen former Sousa musicians in its personnel.

Mr. Meyers is also conductor of the Allentown band, coming to this post after world-wide tours under such conductors as Sousa, Conway, Pryor, Victor Herbert and Liberatti. A noted cornetist and hornist, he has acted as guest conductor with many famous bands.

Enrollment Doubles at VanderCook Music School

Chicago, Ill.—The VanderCook School of Music has forged ahead considerably during the past year. Last summer the enrollment trebled, while the first semester of this year the enrollment more than doubled.

Special equipment has been added to the school and to the dormitory, and much decorating has been done. The school is now ready to help relieve the overcrowded situation of all schools by accommodating another forty students the second semester, beginning February 3, 1947. The Music School has been a most popular place for GI's as it is on the accredited list under the GI Bill of rights. Dormitory accommodations are still available to men.

For students who are not able to attend the regular week-day sessions, the VanderCook school is also offering special Saturday Classes giving full credit toward either bachelors or masters degrees in music education. From two to seven hours of credit may be earned in one semester, depending on how many courses are elected. The second semester of Saturday classes begins on February 8, 1947.

Medina, O., Builds Instrumental Program From the Ground Up

Training Takes Students From Knee-Pants Rhythm Band to Concert Stage

by Lois Cole
Band Reporter

Instrumental music is firmly entrenched as a part of the curriculum of the Medina City Schools. This is due largely to the teaching ability and perseverance of the instructor, Mr. Vance O'Donnell, and the coöperative attitude of the School Board and Supt. H. G. Spencer.

In the first grades Mr. O'Donnell has organized several rhythm bands. Each band averages thirty students and uses a set of instruments furnished by the local board of education. These consist of castanets, drums, cymbals, shakers, bells, triangles, sticks and tambourines. The purpose of the rhythm band is to teach the pupil a sense of rhythm, thus preparing him to play musical instruments in the higher grades.

Pre-Band Courses

To learn the fundamentals of music, pupils in the fourth grades take two song flute lessons a week. A song flute is a straight plastic tube about eight inches long, fingered somewhat like a clarinet with three holes to be covered by the left hand and four to be covered by the right hand. About fifty students, who were chosen through a music aptitude test, are taking lessons. The students buy their own song flutes, and the board of education furnishes the lesson books.

In the fifth and sixth grades the study of musical instruments is started. Violins are loaned to the students for one year, then they are asked to buy their own so that another class may be started the same way the next year. After this training, the student has a chance to become a member of the Junior Band or Junior Orchestra.

The Junior Band consists of intermediate students, numbers forty-five, and includes pupils from the sixth, seventh, eighth and ninth grades. It will give a winter concert and has marched for several reserve football games.

The High School Concert Orchestra numbers forty-five and includes students only in high school.

Concert Band

The High School Concert Band numbers sixty and includes only high school students. It marches for all the varsity football games, home and away, and furnishes music for most assemblies. So interested are members in the band, they give up their noon hour to practice, so they can practice every day. An occasional night rehearsal is also called.

Stardust Swingsters

The "Stardusters" are Medina's own swing band, organized and directed by Mr. O'Donnell for three years. They are a 12-piece band whose outfits are provided by the school and who play for most of the school dances and activities. The large instruments and drums are furnished by the school music department. Practices are held every Monday and Wednesday during school hours.

The fact that a great many Medina



The sixty members of the Medina High School Band, Medina, O., gladly give up their noon hour to devote their time to an intensive band rehearsal. Mr. Vance O'Donnell, director of instrumental music, also has a fine orchestra (center) with a well-balanced string section, to say nothing of a very active swing band, "The Stardusters", (upper photo) which plays for noon dancing and many other school social functions.



Lois Cole does double duty as star twirler and star reporter for the band.

High School students continue the study of music after they reach college shows that the training given in the Medina Schools makes music important to them.

Famous Flutes Displayed By Library of Congress

Washington, D. C.—In order that the Dayton C. Miller collection of flutes and related materials may be in some degree available to the public while facilities for its permanent exhibition and a definitive catalog are being prepared, representative specimens have been placed on display in the first floor exhibition hall of the Library of Congress, Luther H. Evans, Librarian of Congress, announced today.

An outstanding American scientist and for many years head of the Physics Department at the Case School of Applied Science in Cleveland, the late Dayton C. Miller (1866-1941) was a man with a life-long passion for flutes. Beginning in his youth with the not uncommon pastime of flute playing, his interest developed in connection with his remarkable acoustical investigations and ended with the amassing of a collection of flutes and related materials that is unique. This collection was bequeathed by Dr. Miller to the Library of Congress. It contains over 1,500 flutes and allied instruments, some 1,400 books and pamphlets, and more than 12,000 pieces of music.

Michigan Band Broadcasts for 'Teen-Agers



The high school band of Grosse Pointe, Michigan, visited Detroit recently to perform between the halves at a Detroit Lions' game and, before they left the big town, found themselves on the air over station WWJ. Appearing on a broadcast especially for teen-agers, the Grosse Pointers, under Director Dewey Kalember, gave a program of marches and an imaginary half-time marching performance, skillfully realistic.

Grosse Pointers Also Play For Pro Football Throngs

by Elaine Severin
Band Reporter

Grosse Pointe, Mich. — The Grosse Pointe High School band, under the direction of Dewey D. Kalember, has finished a full fall schedule. While bands all over the country have been out rooting for their football teams, the Grosse Pointe band has also been doing its best to rouse the school spirit of its alma mater.

Starting the season off right, the band originated a fight song for the school and used it extensively throughout the season. On October 19th the band put on the finished product of weeks' of drill

and practice in the form of a half-time performance for the first home game. For each of the next three games the band put on a different half-time show and cheered the team on with lively marches.

Every year for the past three years the band has been asked to put on a combined performance along with four or five other bands at a Detroit Lions' football game at Briggs Stadium. This year, as in other years, the band made this trip, and to top off the season played for a program put on for 'teen-agers at radio station WWJ in Detroit. The band's part of the program consisted of marches and an imaginary half-time marching performance.

The bandsmen are now looking forward to the concert season and to the Michigan Band and Orchestra Music Festival next spring. Everyone is hoping to equal, if not better, the record of last year's band.

Hoosier Band Gets a Hand From Parents, Neighbors In Replacing Fire Loss

by Hazel Freeman
Band Reporter

Pine Village, Indiana — An auction sponsored recently by the Pine Village Band Parents Club brought almost \$900 into the fund by which the high school band hopes to replace the uniforms, instruments and music destroyed in a school fire in 1943.

The Pine Village band, led by their petite and charming director, Miss Patricia Steinsberger, has demonstrated ability and capacity for improvement this

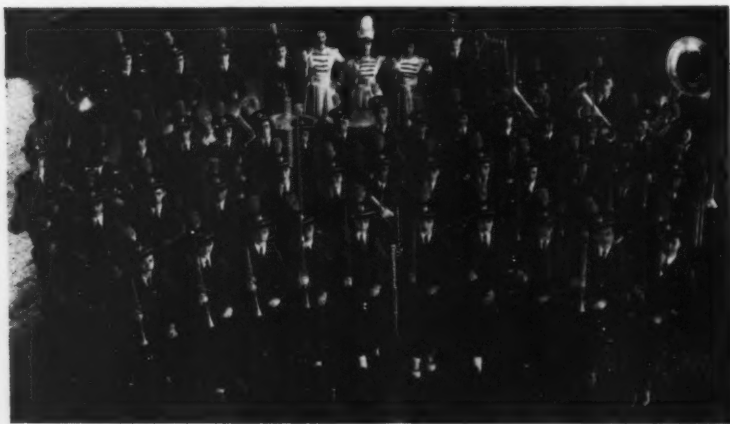


Director Patricia Steinberger, has a winning smile, and band to match.

year, and the bandsmen have found plenty of encouragement among their neighbors in this friendly little Hoosier town.

The fund started by the Band Parents was further swelled by a successful commission sale held by the local Lions Club for the benefit of the band. Farmers in the surrounding area cooperated by bringing in their livestock and farm machinery to be placed on the block, the sale of each item contributing to the band's growth.

Prize-winning Paoli Band Acclaimed by Hoosierdom



The Paoli High School Band, hailing from Paoli, Indiana, has been tasting fame in large measure during the past few years. Outdoing themselves to make each performance better than the last, the bandsmen and their able director, Luther White, have found themselves deluged with invitations to add their fine music and fancy marching to such affairs as the Army Day celebration at Freeman Air Field, concerts at Camp Atterbury, and the Indiana State Homecoming. They're proud, too, of their new uniforms and of their community's progressive music program, which begins in the lower grades and follows through to high school. Here's a band to watch!



The twirling and majorette departments of the Paoli, Ind., high school band are in charge of Barbara Klumpp, Mary Hackney, and Shirley Cunningham, seen here flanking their director, Mr. Luther White.

Modern Idiom "Sends" Indiana Concertgoers

Jazz Themes Dominant in Michigan City Program—And Audience Likes It!

When Palmer J. Myran, head of the Department of Music of the Michigan City, Indiana, Public Schools, gave the down beat for his "Parade of Music" concert in the local auditorium November 29th he had both feet squarely on the ground. Every number on his schedule was right down to earth, solid. He spoke to his audience in a language they could understand.

Director Myran's progressive performance was cultured from the standpoints of intonation, precision and entertainment. It was not highbrow but it was plenty good.

The advanced thinking of this modern music instructor has won for him the complete admiration and support of an enthusiastic community. As example, this concert was sponsored by the local Department of Police. He believes that instrumental music teaching is as vocational as any subject taught in schools if not substantially more so. He believes in equipping his boys and girls with a training which they can put to immediate use in the art of bread winning if they wish



David Gornston, noted composer and publisher, takes the podium to conduct a boogie-woogie interlude during a recent concert by Palmer Myran's Michigan City, Ind., high school band. The modern American idiom dominated the program.

school musician.

When the City fathers built the Michigan City auditorium they thought basket-

assistance of a stage, amidst surroundings of ironwork brutal to musical effects. So the five units of Director Myran's concert spread themselves as gracefully as possible over the gym floor while the audience jammed into the bleachers. There was the Junior High Band directed by Fred Weber; the Senior Band and the Senior Orchestra both directed by Mr. Myran; the Senior High School Glee Club by H. E. Ten Harkel; and stellar attraction of the evening the High School Dance Band for which David Gornston, famous composer and publisher, was imported from New York as guest conductor. They really brought down the house. Mr. Gornston also conducted the Senior High Band in "Boogie Woogie Mice!" by Ben Palsner programmed over these notes:

"Strictly for the Cats. Natch! Mr. Gornston wanted to use this as an encore to his closing group but the members of the band couldn't wait that long to play it. So sorry, Dave, old boy, but you'll have to close without an encore."



Playing an important role in the concert program, the Michigan City dance band with Mr. Gornston conducting achieved professional instrumental closings.

to do so. He has never pointed to Carnegie Hall as the sole objective of the

ball was the only art. So the Music Department gives its concerts without the

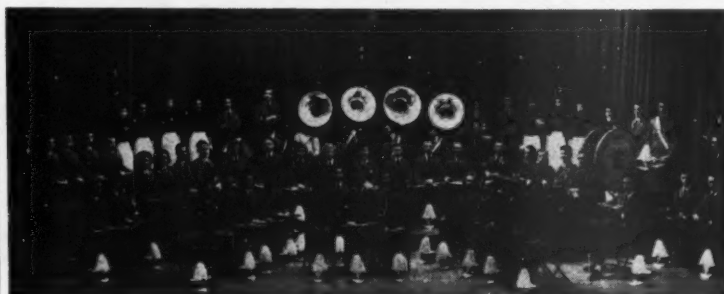
Instrumental Clinic Held for Illinois Educators

Macomb, Illinois—Forty directors from mid-western schools attended the First Annual Instrumental Music Clinic held at Western Illinois State Teachers College on November 22 and 23 according to Arthur L. Fritschel, band director at the college.

Demonstrations and instrumental sessions were followed by a round table discussion headed by Floyd Ohlson of Western Illinois Teachers. Other experts on the panel were: E. W. Lantz of Galesburg, Paul Harrison of Quincy, C. P. Patterson of Toulon, Leonard A. Smith of Galva, and Mrs. Ada Marie Snyder of Dallas City.

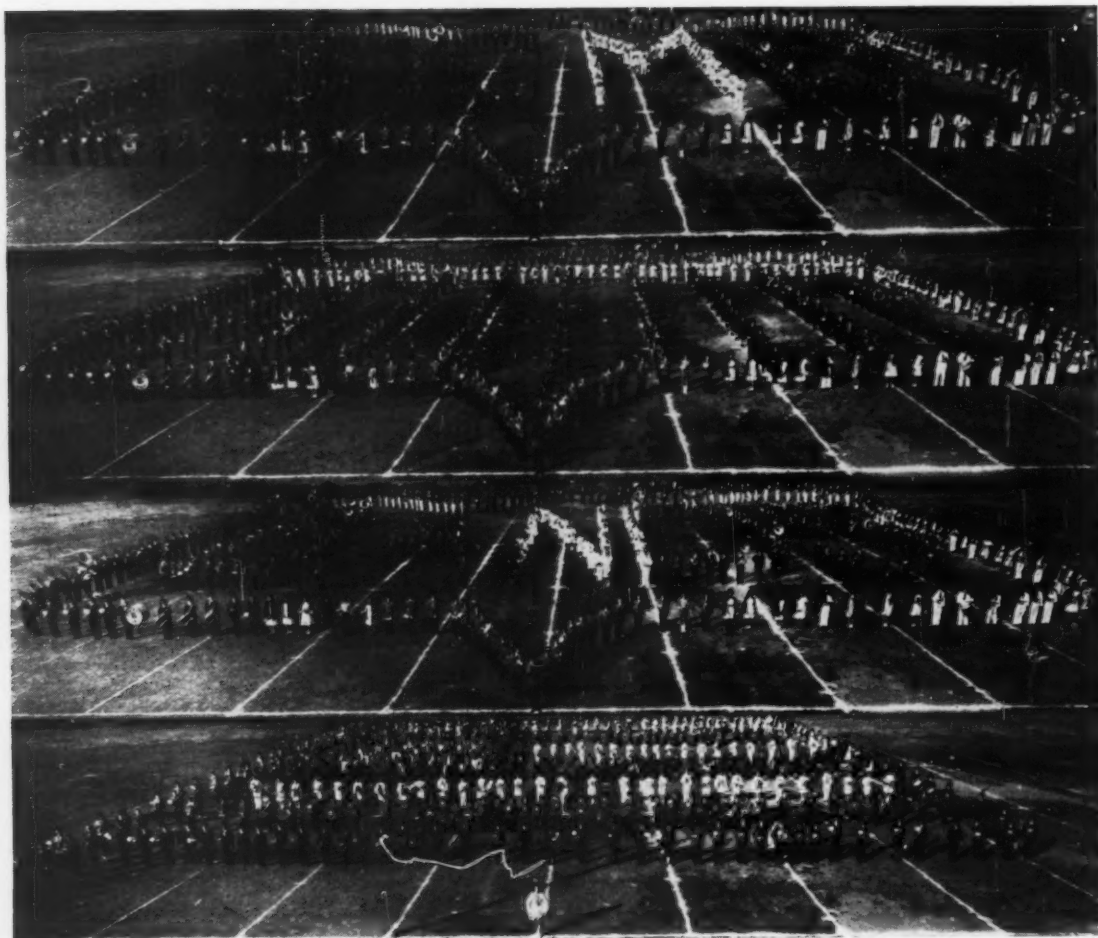
Wichita, Kansas—Harold Clevenger, recently returned from naval service, is filling his former position as instrumental teacher at the North High School of Wichita.

See If You Can Spot East High's "Sioux City Sue"



Although we couldn't identify her, we just know that "Sioux City Sue" is in the above picture somewhere. Yes, it's the East High School Band of Sioux City, Iowa, a smartly-uniformed, well-instrumented organization which is a mainstay in the community. Their director is Dale Caris, who left the service last year to come to Sioux City as band director. Mr. Caris is president of the Iowa Bandmaster's Association.

Hundreds Mass in Huge Missouri Band Spectacle



Four hundred and six (count 'em) Missourians marched and played in this massed band spectacle at the 2nd Annual Marching Band Festival sponsored by the Southeast Missouri Band Association. From top to bottom the formations are 1) "S.E. MO.", 2) U.S. Shield, 3) "Bands", and 4) the American flag. The uniforms of eleven bands provided patriotic colors in the immense patterns.

Jackson, Mo.—Sponsored by the Southeast Missouri Band Association, the second annual Marching Band Festival was held at the stadium in Jackson with eleven association bands participating.

The festival got under way with a parade of all the bands in the afternoon. Before an overflow crowd at the evening performance the various bands led off with a brief individual performance. As the climax of the program a marching band of 406 musicians, selected from all the bands, took the field to present a series of inspiring formations.

The huge band first formed a shield enclosing the letters "SE MO", which promptly changed to "bands." As the spectators applauded the letters changed to an enormous United States shield formed of red, white and blue uniforms. The final formation was an American flag outlined in black uniforms with uniforms of red and gold representing the flagpole. Forty-eight white helmets pin-pointed the stars in a field of blue.

For a Grand Finale all the bands were massed, forming a band of about 700,

which played a short march concert. Colored movies were taken of the complete performance and the parade.

The directors and schools represented were: LeRoy F. Mason, president of the Southeast Missouri Band Assn., Jackson; Frank F. Fish, vice pres., Charleston; Keith Collins, sec'y-treas., Silkeston; R. L. Morris, Poplar Bluff; W. L. Giddens, Lilbourn; O. T. Honey, Chaffee; Curtis Wilkison, Kennett; Alberta Schnakenberg, Dexter; Glenn Jacobs, Cape Girardeau; Melvin Leimer, Perryville; Maxine Smith, Bragg City.

"400 Club" Hits Goal

Tama, Iowa—The community has been enjoying a series of Sunday afternoon musicales given by the high school music department under the direction of R. Ariel Cross, director of instrumental music. Tama Band Boosters have helped the cause along by selling their goal of 400 memberships in the "400 Club", entitling members to three concerts for \$1.00.

Virginia Band Progressing

Buena Vista, Virginia—The concert season of the Parry McClure High School Band began auspiciously on Dec. 6th under the baton of Director Camillo Pabst. Under Mr. Pabst's direction the band has made great advancement, and funds have been raised for new uniforms through the cooperation of local civic and business organizations.

The recently elected officers of the McClure band are: Billy Wagner, pres.; Frances Lee Hamilton, vice pres.; Betty Dixon, secy.; and Jane Harris, treas.

Some "Do's" for '47

- ✓ Get your director to appoint a reporter for the music department.
- ✓ Tell the editor of your school paper to put the SM on his mailing list. This helps us keep tab on you—and besides, sometimes the jokes are funny.

Flash—

Address Your Letters to the
School Musician News Room

By Muriel Hewitt

Stapleton, Nebraska.—Music Carnival capers attracted both young and old on December 5. Superbly rendered musical numbers by the band highlighted the event which was under the direction of Verlyn Wohleb, music instructor. Program was sponsored by Baker Rural High Music Department.

Logan, Iowa.—Band members leased the balcony of the auditorium on December 16. Occasion—the presentation of a Christmas Musical under the direction of Miss Ehlert. Band selections were well presented and most enjoyable.

Auburn, Nebraska.—Director Ralph Chatelain's high school band, enlarged recently to 55 members, exhibited their talents with the skill of professionals at the annual Winter Concert given last month.

Graettinger, Iowa.—The band sight-reading clinic held in December had much to offer each director and student attending. All profited by the complete success of the affair.

Wahoo, Nebraska.—The High School Orchestra and Girls Glee Club, under the baton of R. J. Graners tuned up for their first Winter Concert on December 11. The varied program, touching early classic, romantic and modern moods had wide audience appeal; appreciation was expressed by all.

Plankinton, South Dakota.—Several needed instruments will be purchased from the Band Instrument Fund which now totals \$765. A new drive is now under way to raise a fund to uniform band members. Many donations have already been received.

Glenwood, Iowa.—Band members aired their fine talents on December 10 when the group, directed by Mr. Ross Garrett presented a half hour radio show from station KFNF, Shenandoah.

Crawford, Nebraska.—Proceeds from the High School Band and Girls Glee Club Christmas Concert will be used to pay for the new uniforms.

Tripp, South Dakota.—Friday, December 13, marked the date of the first public concert of the year by the high school band. The large audience attending were delighted by the well-planned program and the fine performance by the musicians.

Pawnee City, Nebraska.—The interesting program given by the band and orchestra late last month marked the fifteenth presentation of the high school instrumental groups. H. Arthur Schrepel has conducted the local school music groups for all of the fifteen seasons, and by his excellent instructing has developed the talents of many fine music makers.

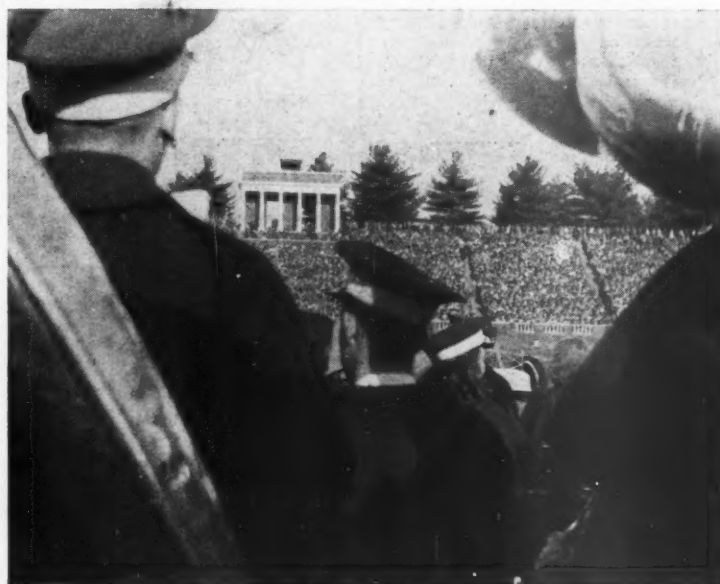
Scottsbluff, Nebraska.—Following the high school band concert early last month, James Johnson took over the school band directing duties. Barton Pavey was the former band director.

Double Doubles Twirl for S. Carolina "Yellowjackets"



Twin twirlers? Lots of schools are lucky enough to have them, as The SCHOOL MUSICIAN discovered in an eye-opening contest a couple of years ago. However, Harrison Elliott, director of the Yellowjacket Band of Andrews (S.C.) High School, has double trouble of the nicest sort. Not one but TWO sets of twins spearhead his fine marching bands. The fancy stepping twirlers above are, left to right; Peggy Landress, Wanda Morris, and their twin counterparts, Betty and Honor. The bashful miss on the end is little Patty Barrineau, who needs only a few years to catch up.

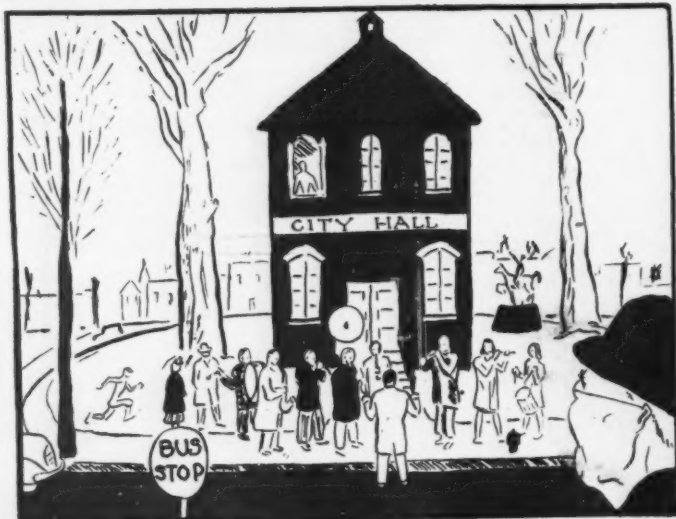
Lenoir Band Thrills Collegians with Grid Pageantry



The cameraman peeked between the tubas in the back row of the Lenoir High School Band for this photograph, taken at the Thanksgiving game between the Universities of Virginia and North Carolina. Captain Harper's bandsmen made the trip to Charlottesville to take the place of their state university band. As a courteous gesture the U. of Virginia band yielded the field to the visiting North Carolinians.

POCO POINT

John
Harpham.



NEW Department

Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent
213 Williams St., Aurora, Illinois

Let's Get Acquainted

It is with pleasure that I accept the responsibility of opening a regular monthly department on the accordion for our school band and orchestra audience. The purpose of this column is: 1) to be a real help to the accordion student, and 2) to acquaint the public with the possibilities of the accordion as a solo and band instrument.

During the past year I worked on plans designed to place the accordion on a higher plane. These included festivals, concerts, contests and demonstrations before a great many music educators, showing that the accordion is a worthy instrument, one that can take its place alongside any other instrument.

Millions of people all over the country already derive unlimited pleasure out of the accordion—both those who play it and those who love to listen.

It is agreed that the reason the accordion made little headway in the past toward being accepted seriously as a musical instrument was because it had been used primarily as a "juke" instrument, and because it had been taught by poorly equipped teachers.

Today all this is changed. The accordion has come to stay, and to take its rightful place in the music world. Even many of its previous critics have confessed to a change of heart about the musical value of the accordion.

Something About Myself

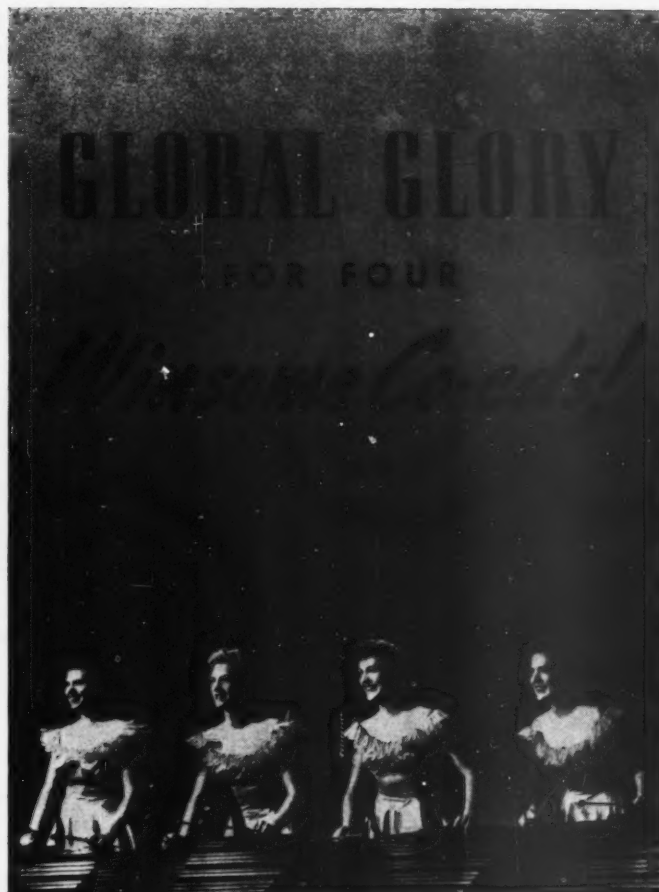
For the past five years I have been the secretary-treasurer of the Illinois Accordion Band Association which has sponsored the Illinois Accordion Festivals at the Springfield Fair. I am one of the organizers of the National Accordion Band Association, which this year sponsored the National Accordion Band and Solo contest of the Chicago Tribune Festival.

This contest, by the way, was the largest accordion contest ever held. Preliminary contests were run three days before the finals took place. We hope much good was derived from the outcome of this contest.

I am a graduate of the Sherwood Music College of Chicago and the Columbia Conservatory of Music and have also studied the accordion under many great accordion virtuosos. I have taught band and orchestra instruments for years in both the parochial and public schools.

My twenty-fifth year as a teacher was celebrated this past summer with an "Aurora March," dedicated to me by Ted George Johnson, composer, and played by the massed accordion bands at the Illinois Accordion Band Festival held at Aurora on July 14th.

Now, let me hear from you about any problem you may have concerning the accordion. Do not hesitate to write me, for the best possible help and advice will be yours through our board of directors and teachers' guild. Wishing you all a successful New Year and much happiness.



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Drums

By John Paul Jones
Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Get Ready for Concerts!

The marching season is over for those of us who must do double duty in concert band and marching band, and, while some may regret this, I am certain many more are eager to get into concert material.

Now I am wondering just how many drummers have put their concert equipment in first class playing order. Are the concert drums in shape, or have they been layed aside and forgotten during the marching season? Are all the traps in good working order? Are cymbals cracked so that they need replacing? Do you have convenient racks and shelves for the drum equipment? All of these things and many more should have immediate attention if the drum section is to function smoothly and properly.

I have a note here on a letter received some time ago. The writer states: "I have been taught that any music notation is subject to one and only one interpretation unless otherwise marked on the score by the director of the organization with which the drummer is playing. My teacher tells me that obviously it is not practical to abandon the idea of one and only one interpretation of a certain musical notation, leaving it to the discretion of the performer, for the reason that if two drummers were playing together in any organization one might roll the notation while the other might play it as sixteenths, and this would not go over so well as two drummers playing together in unison. Will you please clear me up on this point so that I may know which course to follow?"

Interpretation Wanted

Answer: The reply is obviously contained in the above question. Certainly two drummers should not rely upon their individual interpretations where there is any doubt or question about the execution. The drummers should be wise enough to request advice from the director and not try to do a bit of personal interpretation which, as a result, causes the performance to sound muddy. There can be only one final interpretation regardless of the number of theories—obviously one interpretation must be used. Too often this personal interpretation shows up when the band is playing marches and the drum section disregards the music. There is no greater proof of the need for unity in a drum section than the above mentioned situation—and it happens all too often. Rim shots and trick beats have no place in a good march and only tend to brand the player as inefficient but loud.

Question: "I have six boys who are interested in starting drums. How can I handle these boys all at one period? Should I take them individually or can I work with them as a group? What is your suggestion?"—L. L.

Answer: There can be no doubt that individual lessons would be the best, but I realize this is not possible in the set-up most of us have in the public schools. Since our educational system is based on mass production, we must use assembly-line

methods and take the students in one class group. There is more in favor of this than many will admit. In the first place, they are group conscious from the beginning; then, in the second place, they may absorb much from each other. You should have an excellent class with a group of six.

The Groaning Board

I would suggest you get a long board about eight or ten inches wide and about twelve feet long. Set this up at a height just below the waist of the boys. I realize this may vary—and two boards would be better. I would put them all in one row, however, with the teacher in front to demonstrate. The board should be set up before the blackboard so that ample explanations may be made. If possible, several slanting pieces of wood may be nailed to the long board to simulate the slanting drum head, but this is not necessary.

If the teacher so feels, perhaps the best drummer in the band or orchestra can take over. Better still, the teacher might play along with the beginners and learn considerable about the fundamentals of drumming. Starting with single strokes, then double strokes, the sessions are not only interesting, but intriguing both to pupil and teacher. I have had several very good drummers develop from this rudimentary board period.

From Alan Abel, Columbus, Ohio, who heads his own orchestra, comes an original drum solo "2040's Sortie" dedicated to the V. F. W. Post 2040, Coshocton, Ohio. Abel is National VFW champion 1946-47 and it was a pleasure to look over his new solo which he intends to publish shortly. Those of you who are interested in new drum material (and who wouldn't be?) might write him at 32 Fifteenth Street. I am sure you will find it as interesting as I did.



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We Knew Him

Clyde Wedgwood
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● FROM PIANO STOOL TO SYMPHONY has been the steady, determined career of Clyde Wedgwood, hornist with the Chicago Symphony Orchestra and distinguished SCHOOL MUSICIAN alumnus from the pages of our March, 1931, issue.

Clyde began his musical career when he was eight years old by thumping out tunes on the parlor piano in his home at Lincoln, Nebraska. An unabridged dictionary inserted between the pianist and the stool was found to be of invaluable assistance in furthering young Clyde's musical inclinations.

After two years at the piano the young musician turned to more portable instruments, first the alto and later the French horn. His director at Lincoln High School, Charles B. Righter, encouraged him to concentrate on the horn, and by the time he graduated in 1931 Clyde Wedgwood was holding first horn chair in the high school orchestra and fourth chair in the Lincoln Symphony Orchestra.

At the University of Nebraska, from which he graduated in 1936, Mr. Wedgwood continued his thorough preparation for a symphonic career, playing in both the Lincoln Symphony and the University Orchestra.

Equipped with a Bachelor's Degree in Education with a music major, Clyde Wedgwood entered upon the final phase of cutting and polishing his horn technic to meet big-time sym-



Years of thorough and determined study have earned Mr. Wedgwood mastery of his French horn, and a chair in the Chicago Symphony.

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WHEN



When this picture of Clyde Wedgwood ran in the March, 1931, issue of *The SCHOOL MUSICIAN*, the young hornist had chosen a musical career.

phonic standards. The process took exactly eight years, but the aspiring French hornist never once deviated from the goal he had set for himself.

During the school year he would teach instrumental music in a circuit of schools near Lincoln: but every summer found him in Chicago, engrossed in serious study of his instrument, learning the refinements of technique under such teachers as the late Louis Dufrasne, 1st horn with the Chicago Opera Company, and later studying with Phillip Farkas, formerly 1st horn of the Chicago Symphony.

After several summers of this concentrated study, Clyde Wedgwood played an audition for Desire Defauw, conductor of the Chicago Symphony, and found that his thorough groundwork stood him in good stead. The great conductor was pleased, and Mr. Wedgwood was rewarded with a chair in the horn section of the Chicago Symphony.

Clyde Wedgwood is well qualified to advise those who want to become professionals, for his own musical path has been straight and sure since the days he perched on that augmented piano stool at home. To students who dream of professional success, Mr. Wedgwood has this to say:

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The Clarinetists Column

Allan Hadley Bone

Duke University, Durham, North Carolina

Can You Qualify for the "Clarinetists Practice Club"?

Well, here we are together again after what I hope was a very pleasant Christmas recess for each one of you. Of course you remembered to include in your list of New Year resolutions: ONE HOUR OF PRACTICE ON YOUR CLARINET

EVERY DAY.

How about forming a practice club of Clarinetists? If you put in one hour of practice per day, EVERY day, drop me a card. On this card include: 1) the time of day you have chosen for your practice, 2) your name and year in school, 3) name of School, 4) your Director's

signature, and 5) your parent's signature—one only. Mail your card to me by February 1st and we will publish our PRACTICE CLUB in the March issue of the SCHOOL MUSICIAN. Let's see how many of you are getting in that one hour per day—apart from your playing in school.

New Clarinets

I have recently had an opportunity to try the new model clarinet of a well-established manufacturer. I was greatly pleased with the unusually free, full-toned response of this instrument. The resonance of the low register, the Chalameau, was exceptional. Although I cannot say how the new pad material used on this clarinet will hold up, I do think that the tone quality and intonation of this clarinet places it right up among the best clarinets made.

Selection and Adjustment of Reeds

I am strongly in favor of purchasing a number 2 gauge reed (about 12-14 on a reed gauge). One of the most popular fallacies of clarinet teaching is the following: "Build embouchure by using a stiff reed."

I cannot agree. Don't make the student's problem any greater than it already is. He is going to tire soon enough in striving to control even a fairly soft reed sufficiently to produce proper tone quality. By inflicting a stiffer reed an even greater amount of lip pressure is necessary. Of course, one must be certain that the reed is not so soft that it will offer no resistance—closing up against mouthpiece with slightest pressure of lip.

I believe in using as SOFT a reed as possible, for beginner and advanced players alike, in order to attain maximum control of the instrument—volume, attack and release, intonation, interval skips, articulation. By buying reeds slightly on the soft side it is often possible to clip the extreme tip ever so slightly and arrive at just the result you want. This technic of clipping a reed slightly is to be preferred over the more precarious method of shaving a stiff reed down.

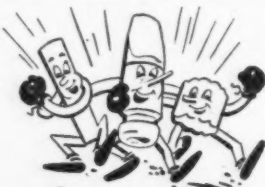
When shaving a reed down one always runs the chance of destroying the original taper, or "body," of the reed. Just as in clipping a reed proceed very patiently in shaving a reed down. Take off the least amount of cane, try it, shave (or clip) again, etc. In shaving the reed use dried Indian grass, fine sand paper or a razor blade delicately handled. Shave from the outside edges gradually more and more toward the center of the reed as you approach its tip end. Thus you will take more and more of the middle (body) of the reed as you move toward the tip end. Right at the tip end shave the whole breadth but ever so lightly.

My own special process of shaving a reed down, in contrast to the orthodox method just described, is to turn the reed over to the flat side which lies against the mouthpiece. Shave this side, taking care to exert the same amount of pressure equally over the whole flat surface. Begin scraping from about two-thirds of the way back to the tip of the reed.

I would to place quite a bit of importance on selecting reeds on the basis of gauge measurements, texture when viewed against a light, and color of cane. I can still say that it is helpful to look for smooth, straight grained reeds, free from rough porous fibres, of a light golden color rather than a dark spotty tinge.

However, experience has shown me that most of the time you can tell very little just from looking at a reed. Only by wetting it in your mouth until the

3



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warp disappears, and playing on it can you determine its suitability accurately. Often times today, working a reed over is of no avail. It still is not satisfactory. The quality of cane just isn't there. So my final recommendation is that you as individual players buy your reeds in lots of 25 or more and keep trying until you find one that is suited to you.

The fortunate thing is that often a reed which will not respond for your embouchure or mouthpiece will work just fine for someone else. So buy your reeds in lots and sell those which you cannot use. I am very much in favor of your Director having a stock of reeds on hand which can be tried over by students before they purchase a reed. What won't

work for one will work for another. So the Director will not be caught very short financially, and whatever small loss will surely be the gain of his clarinet section. If you insist, the reed could be sterilized after each trial test by dipping it in alcohol.

Cards by February 1st!

Next time—for sure—we will discuss Instruction Books and Solo Literature.

Remember: Send in your card enrolling you in our clarinetist's PRACTICE CLUB by February 1st. Also send me any special questions you would like discussed. Address: Allan Hadley Bone, Director of Band, Duke University, Durham, N. Carolina.

The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt
Old Greenwich, Conn.

Covered Tones

I have a letter from Frank G. Ford, music supervisor at the Woodrow Wilson High School at Middletown, Conn. He asks for any suggestions I can give to help a young lady who is studying bassoon under him. It seems her troubles are sharp high notes and the lack of a good round tone.

I hope that you read the fine article by Leo Ruckle in the November issue. He stressed a very important point that will greatly help in correcting these faults. He said that the double reed should be placed far enough into the mouth so that the blades of the reed can vibrate freely. Most double reed students confine the vibration of the blades of the reed with their lips, and this amounts to pinching and produces a fuzzy, buzzy tone that is not characteristic of the oboe or bassoon. In the case of the bassoon, most often abused, the lips should be almost to the first wire. When the student who plays with too little reed ascends to the upper notes, he tries to force them by pinching more and blowing harder, both of which produce thinness and sharpness.

When starting a bassoon pupil the Weissenborn Studies are preferred. The first note they should play is the E natural in the middle of the staff produced with the first finger of the left hand. The reed must not be too soft or the note will be close to an E flat. The tone produced must be round and covered. Those of you who teach singing will readily understand the difference between a covered and an open tone.

All true bassoon tones are covered tones. As you progress you will find notes that are difficult for the student to cover, but for a solid foundation it is essential that you do not progress to the next note until the one giving difficulty is mastered. This is the most common fault in teaching bassoon, as the lack of progress soon causes both the teacher and the pupil to become discouraged. It is important to remember that the bassoon cannot be heard playing difficult tutti passages, and technique is secondary to the sound produced when the bassoon has a few notes that can be heard.

The first lesson should be only on the notes E, D and C. Second lesson should add B and if no difficulty is encountered in keeping the B covered, add

the A. Third lesson add the G below and the open F above. Avoid chromatics at this point as the E flat, C sharp and F sharp cause trouble even for more advanced players. As the lessons proceed add notes as the pupil can handle them until the bottom C and the C above the staff have been reached. If they do not all blend together and have the covered tone, your work has been in vain.

If they all sound like a bassoon, maybe a shade rough, fill in the half steps, starting with the E flat middle of the staff, which is a forked fingering always. Never use the thumb key, C sharp with the thumb key and possibly the low D key which will help cover it, but is frowned upon by many teachers as it later means slowing, as the more keys used to produce a note the more awkward it is. You can forget that the C sharp key on the boot joint exists. Fourth line F sharp sounds best when using split key, little finger right hand and the octave below thumb right hand.

Thumbs Only

You will be doing your pupil a favor if you make him or her use only the thumb fingering on both octaves for the first year or so as the thumb is awkward and needs the exercise to limber it up. Also, if your pupil finds the split key the easiest you will find him slipping the little finger up when playing from F to F sharp, which is the same as cross-fingering a Boehm clarinet.

The reed must be far enough into the mouth, and the player must be relaxed and blowing freely at all times, keeping the air column of the instrument full enough to produce a firm tone without forcing. Bassoons having whisper keys will help a little in getting a covered tone if you keep the key closed in these two octaves. This same key closes automatically from E below the staff down to lowest note.

Adding notes above the top C mentioned should be done very slowly in order to avoid forcing and pinching, which will cause them to be thin and out of tune. I suggest one note a week—or less if the results are poor. When you reach G you can start scale studies covering all notes mastered. This will really show up defects in blending and intonation. The notes from G to C can wait until the pupil is ready, although they love to try, often doing more harm than anything else.

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JACK SPRATT

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Greetings for 1947

Here we stand, just inside the threshold of another New Year. There are a few who are going to make great gains during this New Year which is (as you read this) about two weeks old. It is sad but true, that there are many many

others who are not going to fare so well. It is given us, strictly in charge, to do and to act as our spirit or consciousness directs us. Of this, we have complete control. Each of us is the captain of his own ship. With this in mind it must be remembered that:

Time passes on. He travels on a schedule that allows no pauses or hesitance. He never stands still, but is ever on the go, running and running. He has things to do, things that have never been done before, and he is going to do them on time, *exactly* on time. Peoples of the earth, and probably of the whole universe, are going to be made stronger, healthier, happier and more prosperous, providing that they do the very best they can to improve themselves during each and every fleeting moment. Quite naturally then, all others are going to "fall by the wayside". Let us keep this in mind, gentle readers, and do the very best we can to be proud of our achievements when the time comes that this New Year of 1947 is gone, never to be recalled.

Letters of Appreciation

Letters of appreciation of this column have been received during the past four weeks from: Ed Kehn, Arvada, Colo.; Homer Park, Winnetka, Illinois; Henry Lunde, Denver, Colo.; David Wexler, Chicago, Ill.; Bill Hand, Denver, Colo.; Rexana Crockett, Pueblo, Colo.; David Schellf, Morro Bay, California; Betty Snook, Mexico, Mo.; Maureen Parker, Bristow, Oklahoma; Nancy Button, Ogallala, Nebr.; Leatrice Tyrrell, Staples, Minn.; Frances Kester, Gray, Iowa; Jacqueline Cook, Boone, Iowa; Nancy Hosutt, La Salle, Illinois; Ella Lokken, Vermillion, So. Dakota; George Sandall, New York, N. Y.; Miriam Bainer, Boulder, Colo.; Henry Estes, Mexico City, Mexico; Lorraine Gibbons, Butte, Montana; Ralph Horning, Columbia University, N. Y.; Ernie Wooster, Detroit News, Detroit, Mich.; and Ralph Maraland, Memphis, Tenn.

If this matter of space would allow it, we should take great delight in publishing these letters for we feel sure that it would be of interest to all of you. However, we can only say Thank you, and Thank you again. Such letters are the greatest remuneration that any columnist can receive, and always, they have the effect of encouraging one to do the very best he can at all times.

"Ghosts of the Pecotonica"

Question: "Really Mr. Fair, is it possible for any flutist to play that passage in your 'Ghosts of the Pecotonica' from the beginning of the sixth measure from the end? I have worked on it for weeks, as I wanted to use it on a program, but it seems impossible so far as my ability is concerned. Doras Chennette, Decatur, Ill."

Answer: The passage you have mentioned is a most difficult one, even for professional flutists. Fact is, I have often thought of adding a footnote stating that "If found too difficult to play as written, eliminate the grace notes". Just try it, Doras, and I am sure that you will be pleased with the effect. However, such passages may appear in other solos, cadenzas or in orchestral and band scores, so it will be time well spent to work on this until you have mastered it, just as written.

Open or Closed G Sharp

Question: "For many years I have




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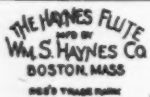


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enjoyed your flute column, and I should like to add that I truly feel that it has been the best instruction I have ever had. Fact is, I've made a scrap book of these columns and now have quite a sizable book on The Flute and Flute Playing.

"What I should like to know is: Do you play the open or closed G sharp flute? I am playing on a fine silver flute with the open G sharp, but every flutist that I meet is using the closed G sharp. Is this a general rule, and if so, would you advise me to change to the closed? Would it be difficult to make such a change? F.K.L., Mobile, Alabama."

Answer: Thank you for your very good letter. My flute is a French Model with the closed G sharp. Theoretically,

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the open G sharp is the better in that it has one less vent to distort the vibration of the air-column. However, so far as I have been able to determine after much study and many trials, I believe that this is true in theory only.

It is a fact that very few new flutes with the open G sharp have been made in America during the past ten years or so. Statistics gathered by a well known flute maker about ten years ago gave evidence that only about three flutists out of every one hundred were using the open G sharp. There have been some real artists that used the open G sharp.

If you have been playing for several years and have been satisfied during such period, I would not advise you to change. If by chance you might want to play some other woodwind instrument (saxophone included) then you would be handicapped by the open G sharp, as all other woodwinds used the closed. If for any reason you should want to play on a borrowed flute or piccolo, the chances are about ninety-seven to one hundred that it would be a closed G sharp and that would create a real problem.

The Albisiphone—Huh?

Question: "Please do not use my name, Mr. Fair, but what is an Albisiphone? All that I can find in my dictionary is: 'A kind of a bass flute'. That I know, but can you tell me please, what is the pitch, in what way does it resemble a flute, and what is the system of fingering? If you cannot answer this thru your column, will you be kind enough to use the enclosed self-addressed envelope and help me in this regard? Thank you very much."

Answer: The Albisiphone is really a contrabass flute. It is pitched an octave lower than the ordinary C flute, so quite naturally is a C instrument. This instrument was made and patented by Abelardo Albis, an artist flutist of Milan, Italy, some thirty years ago. This flute has a U-shaped head-joint with embouchure or "blow hole" on one side of the U. This is done to make it possible for the fingers to reach the keys. Also it must be mentioned that it is held the same as a clarinet.

The bore of those that we have examined was one and fifteen thirty seconds inches. It has a practical range of a little over two octaves, from a low B natural to D above the staff. This is as one might read in the treble clef, but of course it would sound an octave lower.

The tone is beautiful, and for a flutist who can read the bass clef as well as the treble, can be put to many uses so far as playing from various orchestral parts is concerned, as for instance: One can play from any part written for a C instrument in the treble clef, then read the bass clef just as it is written (except for changing octaves when too high or too low) when playing off the 'cello, trombone, bassoon or any other score written in the bass clef.

The late Professor Dayton C. Miller, formerly of the Case School of Applied Science, Cleveland, Ohio, once wrote quite a lengthy article on this instrument, but try as we may, we cannot locate such a copy. If by any chance someone should read this who happens to know where such a copy may be had, it will be highly appreciated should he let us know.

Party Fun

Answers to last month's "Questions":
1) beat. 2) hold. 3) harmony. 4) turns. 5) rest. 6) note. 7) key. 8) sharp. 9) bar. 10) scale. 11) march. 12) tie. 13) suite. 14) minor. 15) Major. 16) forte. 17) Fine. 18) ensemble. 19) staff. 20) score.

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Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

My "Flying Squadron"

This is one of those times when the "best laid schemes of mice and men"—and columnists,—"gang aft agley." I had fully intended to devote the whole column to string ensembles this month, but such an interesting experience has come my way this last week that I shall tell it first, and then see what room there is for the ensembles.

You know, through the String Planning Committee of the state of Michigan, we have an organized system of "flying squadrons" which will go out from colleges into territory in their vicinity to help create interest in the playing of stringed instruments. Our friend Duane Haskell, at the college at Marquette in the upper peninsula, is doing things in his territory to foster string interest. The State College at Lansing is likewise sending out groups from their music department into their surrounding territory. The State Teachers colleges at Ypsilanti and Kalamazoo both have groups available to schools where a helpful hand is needed in this string-interest building. And other colleges in the state such as Olivet and Adrian are ready to help.

Our own department here at the University sent out the student string quartet last week, with your columnist going along as demonstration leader. Our day was spent in Lowell, Michigan, where the band director, Mr. Orval Jessup, had become perturbed over the lack of interest in strings. He had requested a demonstration group to get the interest started again.

Lowell is a town of some two thousand inhabitants. Their band numbers upwards of fifty, and it is an organization their students and teachers may well be proud of. We walked right in on their rehearsal when we arrived.

During the morning, two of our demonstration programs were given. About four hundred children attended the two sessions—one session of upper grade students (8-9-10) and one session of younger children. We had some demonstrating, first, of how the strings worked, of all the interesting effects they can produce, harmonics, double stops, all types of pizzicato,—and then some beautiful music by the quartet which played all sorts of interesting things from Hadyn to Hindemith.

After luncheon (incidentally the quartet was drafted for the Rotary club for noon, so some of the grown-ups could keep an eye on what we were doing in the schools that day) we held a class for all the students who were "seriously interested in knowing more about strings, and who wanted to get their first lesson in actual playing."

Now, right here, I want to say that the response we had from that group was not all due to the demonstration program. It was due to the fine basic interest in music that Mr. Jessup has instilled in his students. (He has some vocal work as well as instrumental so has contact with large numbers of students.) If the basic musical interest were

not there, I do not know what the response would be to our string program.

98 Beginners!

But when I tell you what the response was you will see what I mean. We had, by actual count, *ninety-eight* beginners ready to start at one o'clock. Instruments were available for eight. So we began by having a class of eight come up in front. We showed the whole group what the A string sounded like, and the D string. Then we played around a bit with those two notes having the audience do a lot of singing with us so that they too would learn. Next everyone was shown the basic pencil trick on how to hold the bow. The class up front played open tones. Next pizzicato of fingers was introduced and finally the plucking of "Twinkle, Twinkle, Little Star."

Now, in the morning we had promised to start everyone who wanted to learn. So at this point the entire audience was divided into groups of fifteen students. Each member of the quartet took a group, with the cellist and violist handling the children who particularly wanted to play those instruments. Two local teachers were induced to participate and they were each given a group of fifteen. One of the instruments from the original class up front was sent with its player to each group of fifteen. Then the quar-

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test member, acting as teacher, showed each child in turn how to hold the instrument correctly and how to draw his first notes.

Mr. Jessup ended up with a list of ninety-eight names from which he can surely pick an eligible group of twenty or thirty, depending upon facilities available, to start his string program. There was some excellent talent among the children who came to the class and, frankly, I hated to leave without seeing all that talent go through eight years of study!

As for the quartets and myself,—well, at the moment we would not have changed jobs with anyone in the world!

Your 1947 Ensembles

And now for ensembles. If you are in your first year work on violin, do you know the "Junior Fiddlers Three" by Charlotte Ruegger, (Gamble Hinged)? Something just a little harder with an optional cello part is the little suite, "In Puppet Town" by Smith. "They Parade" and "They Dance the Minuet" from this suite are both nice numbers. Each piece comes as sheet music, so they have to be ordered separately.

Right about this level is a wonderful little set of pieces for all strings except bass called "The Kathleen Album," by Brown. It is one of the Polychordia String Library series which is published in England and may be obtained in this country from the Galaxy Music publishers in New York City.

On the Junior High level I think of four things. The first is the Fox "Instrumental Quartets." Four part writing for any four instruments of a kind. All four

parts are printed in score in each part. Type is large and easily readable. For four violins, or four violas or four cellos, or any other four. Secondly, I think of "Easy Quartets for Young Violinists," published by Presser. Four violins and piano. Then comes Ruegger's second set of pieces called, "Six Concert Pieces for Four Violins." And lastly, the "Violin Quartets" by Fox Publishing company, four violins without piano.

Next in order of difficulty is an excellent little trio book called "The Trio Club" and published by Presser for the Violin, Cello, Piano combination.

And if you want something for string orchestra on the junior high level, I know of nothing better than the "Gollywog Album," another of the English "Polychordia String Library" editions ordered from Galaxy in New York.

On the Senior High level, most favorite of all chamber music for the less advanced senior high group, is the Second Volume of "String Quartets" by Mozart,—a Kalmus edition. The second volume contains the easier and younger works of Mozart. Two violins, viola and cello. Plus, in the back of the book, the flute, violin, viola, cello quartets and the oboe, violin, viola, cello work.

If you want something in an advanced-medium grade for four violins on the senior high level, may I recommend the "Dance of the Little Clowns" by d'Alessio (Carl Fischer), four violins with piano. And still harder the "Ballata" by Papini, (also C. Fischer) for three violins and piano.

And now, our space has run out. So until next month,—segue!

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Big Sandy, Montana, Public Schools

Check List for Hornists

(Post this—encourage hornists to earn 100%)

1. Horn Embouchure—10%

Play on a tuba without mouthpiece until good tone and instant response is produced. Carry the sound and feeling onto horn mouthpiece, first on tuba, then on the horn. Use enough wind.

2. Horn Position—10%

Hold bell closer to the lap until a deep quality of tone is noticed. High tones will require the bell to point more outward.

3. Hand Position—10%

Hand is held on near side of bell throat, fingers together, cupped slightly. Only the heel of hand touches bell.

4. Smooth Tone—10%

Control both tremble and wavering. Keep wind under constant pressure against lips when sustaining. Adjust lip corners for crescendo, diminuendo, accents.

5. Horn Tuning—10%

Set main slide to make open tones match band's pitch. Set Valve One slide and Valve Two slide to make combination of valves one and two less sharp. Valve Three slide may need setting to improve combination two and three.

6. Hand Tuning—10%

Keep in mind tones which always sound out of tune. Correct flat tones by straightening hand so tone passes both sides of the hand. Correct sharp tones by extending finger tips to touch far side of bell.

7. Horn Range—10%

Extend the range upward only as far as can be done with wind pressure and lip corner pressure. Lip center squeezing is not correct for horn. Extend range downward in such a way that it will be possible to ascend quickly.

8. Tonguing—10%

Relaxed tongue position for speed and for tone. Think tone when tonguing; do not think tongue. Keep tongue forward in the mouth.

9. Slurring—10%

Slur musically, melodically, not mechanically, so each tone will try to sound in tune. Use the rear portion of the tongue to assist wide slurs, and those in low register.

10. Plan Horn Parts—10%

Locate spots where horns can be heard and be prepared to play well. Notice spots where horns are completely drowned out and save your energy. Have a system for always getting the right pitch on each entrance.

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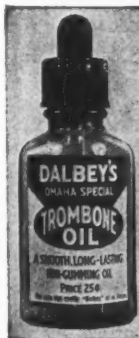
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The Twirlers' Club

By Don Powell

505 North Poplar St., Ellensburg, Washington

New Twirls—How About It?

With the 1946 holiday season completed and a new 1947 year under way, new baton twirling rudiments are also under way for you. Next month will complete the basic twirling rudiments, and after that date you will receive all new and different twirls. At least, from my latest source of information, they aren't required for contest judgment. (They'll help like everything though!) I would like to hear from anyone learning or making up a new twirl that seems successful. Don't keep that stuff to yourselves, fans. Let's keep it coming this way so I can distribute it to all the rest of the club members.

Outstanding Letter of the Month

This month's letter comes from home state sources—Miss Dorothy Gubeke in our own city of Davenport, Washington. Leading Majorette Dorothy, of the Davenport High School Band, is one of five—all girls, and believe me, they're the spark of the band. These majorettes, like thousands of others, swing in full strut onto the basketball floor for lively performances this early season, and all's going swell so far, but—THEY NEED HELP.

Dorothy sent me her interesting letter last month requesting as much of the following information and assistance as I could give her:

1. Aid in combining acrobats with twirling.
2. Ideas for formations.
3. Ideas for stunts.
4. Ideas for twirls.
5. Ideas for floor plans.

I've mailed her several of each, and we feel a successful season may be completed with a few outside letters.

Give Majorette Dot Gubeke and her twirling partners, along with the Davenport High School Band, your ideas and watch them work wonders with them. With good looks, good ability, good letters—and good luck; they can't miss.

Now for the Four Finger Twirl and the Left Hand Pass Around Back. Read

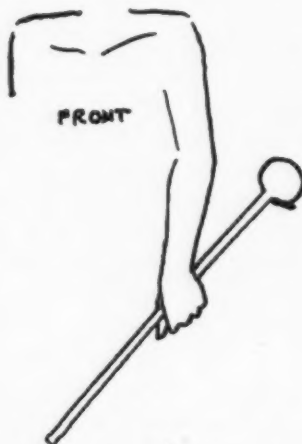
it carefully several times with baton in hand and follow the illustration. You'll have it in no time at all:

The Four Finger Twirl

This is a nice twirl, simple and easy to learn. It's very showy if practiced a lot and performed with smoothness. Let's go!

Turn your hand, palm down, with the baton, (knob facing left), resting under the smallest finger and on top of the other three fingers. Now begin turning your hand slowly to the right to start the baton moving. Clear your little finger of the path to allow the baton to roll clockwise under the next finger, then the third finger, until it reaches the index finger. Do NOT allow the baton to roll over the index finger. Roll it back over the "middle" finger again to return the baton to the smallest finger, while passing it BETWEEN and OVER every finger getting there to repeat the process once more.

1.



This 9-year-old spinner rates a rave from the maestro of the Twirlers' Club, Don Powell. Meet Darlene Kain, who, with 9-year-old "Pepper" Porter, has thrilled hundreds of Washingtonians with feats of baton skill.

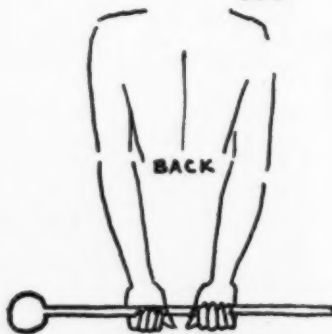
This completes the Four-Finger Twirl. Fast moving fingers make a neat job of this rudiment. And you get that from you-know-what! Lots of practice. Twirling executions from coast to coast vary somewhat in style, but as everyone with a twirling mind should know, and as a man like Ben F. Wright of Hamilton, Ohio, a well known showman in his day and a man of 47 years' twirling experience will verify, the Four Finger Twirl is the "Daddy of all Twirls," and the route of it should be pretty well standardized.

The Left Hand Pass-Around-Back

This is the last major twirl of complexity required by the judges in any and all twirling contests. The Pass-Around-Back is a twirl of simplicity if learned correctly. As in many twirls, the Left Hand Pass-Around-Back is faked more than twirled.

The TWO HAND SPIN usually precedes this twirl. As the baton is handed to the left hand (as seen in Diagram No. 1) it is transferred around the body to the right hand with a swoop which allows the knob end of the baton to swing

2.



nearest the ground, giving a twirling appearance and is handed, shaft end first, to the right hand. The baton lies in a horizontal position only once during this

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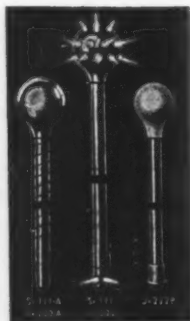
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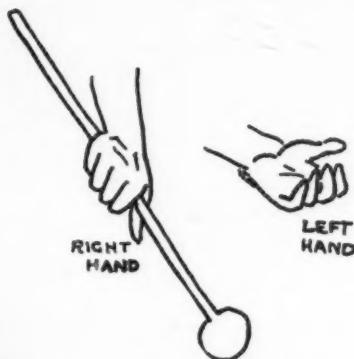
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rudiment, and that is seen in Diagram
No. 2. After transferred to the right
hand, the baton is twirled around to the
right side of the body in a manner in

3.



which the knob end is again closest to
the ground, and is swung in to the Two
Hand Spin (as seen in Diagram No. 3),
once more preparatory to executing the
pass around back.

This completes the Left Hand Pass-
Around-Back-Twirl. It is a swell rudiment
and another notch in your twirling
success. The Right Hand Pass-
Around-Back is somewhat confusing and
will be taught with illustrations in an-
other installment.

Club of the Month

This is the second story of nation-wide
baton twirling clubs. News of your clubs
is coming in fine, and the most outstand-
ing are being considered for publication.
Clubs which participate in civic activities,
out-of-town functions, and shows of their
own are interesting news to everyone,
and this is what the column wants. If
you have such an organization with ten
or more twirling members, sit down NOW
and write me all about it in detail. This
month's outstanding club belongs to the
Warren, Minnesota, High School Band.

The Warren Band, led by Majorette
Geraldine Berg, is achieving a fine record
for the city. This band, under the direction
of Mr. Wilfred Johnson, is not only
one of the liveliest functions at Warren
High School, but draws a record crowd
at all athletic events in that city.

Miss Berg was chosen leading major-
ette over ten other twirlers. Her record
at twirling stands at some six years' ex-
perience, and with such a successful past
it seems a brilliant twirling future is in
store for her. The twirlers have attended
every basketball tournament with out-of-
town and home floor games. They also
perform for civic events in and out of
town.

The club meets once a week for a two
hour session of get-together. Here they
discuss past experiences and learn new
tricks for future performances. With foot-
ball season over, these kids are all ready
to give lively shows for the basketball
crowd.

Majorette Geraldine and her fellow
twirlers are all steady readers of *The
SCHOOL MUSICIAN* and thus keep
abreast of nation-wide functions.

The high school band of Warren con-
sists of thirty members with twelve
twirlers leading them. We will leave it
up to the audience as to who is the
attraction of the high school band in
Warren, Minnesota. Congratulations to
Director Wilfred Johnson and leading

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Majorette Geraldine Berg for helping America to put baton twirling over!

Next month you will read about the Gudie Dancing Majorettes under the able instruction of Mrs. Frances Gudie, instructor of this school of dancing in Allentown, Pa. Don't miss the story and photographs of this club next month!

Honorable mention this month will go to members of The Ellensburg Twirling Club from nearby Thorp, Washington—little "Pepper" Porter and Darlene Kain. This team, who, incidentally, have only been twirling two and one-half months, performed before a sizeable crowd in Thorp for the annual Thorp Thanksgiving assembly there. These two are a great team together and are due for a big twirling success.

Director of the Thorp High School Band is Miss Lorraine Focht.

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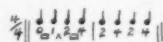
New Guideposts to Violin Mastery

by Nathan Aaron

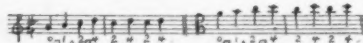
2601 North 45th St., Milwaukee 10, Wisc.

Last month we covered the first phrase for violin and viola. It might be well for the student to review the December lesson before commencing the following work, which includes the Second Phrase, finger strengthening exercises, and introduction of the Open String Pattern No. 1.

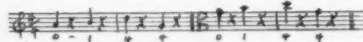
The Second Phrase (0, 1, 2, 4, 2, 4) is to be played on every string in this order: A, D, G, D, A, E. For viola: D, G, C, G, D, A. Play one quarter note with upper half of bow.



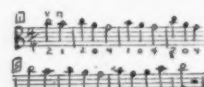
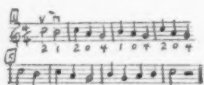
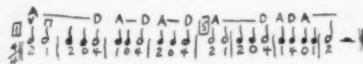
Second Phrase on the A String:



To strengthen the 4th finger for use with the Change Finger Method, use the following exercise: drop 1st finger, then 4th finger on the A string; then 4th finger on D string. Speak: "0 1 4 4". Repeat several times.



March in C Major. Use with O. S. P. No. 1 on A string.



This march should be used to introduce O. S. P. No. 1 on the D string. Substitute the D string for the A string, and the G string for the D string.

The Clarinet

(Continued from page 18)

done as if spitting a small object from the center of the tongue, with the tip behind the teeth. With the use of this method it is possible to start a tone without the slightest air escaping before the note is heard. An exponent of this style usually has a clear, clean cut, fast staccato. It has many advantages.

Shhh!

Side Tonguing

One of the "secret" tonguings that has to be practiced and practiced until it come like a bolt out of the blue is the side tonguing. To achieve this method, the clarinet should be held on the right knee, but with the face straight ahead, so that the mouthpiece is in the mouth at an angle. Keeping

To present this pattern in notes on the D string use the following questions and Answers:

Question: Name the notes on the D string with O. S. P. No. 1 in the C. F. Method?

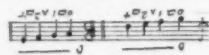
Answer: D, open string; E, 1st finger; F, 2nd finger; G, 4th finger.

Question: Which notes are on spaces?

Answer: The notes D and F are on spaces.

Question: Which notes are on lines?

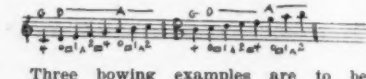
Answer: The notes E and G are on lines.



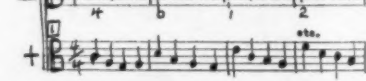
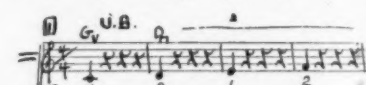
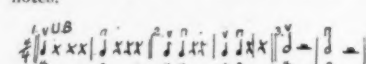
Introduce the C Major Scale in this manner:

G 0 — A —
C 0 1 2 3 4 5
C D E F G A B C

N. B. The whole steps between C and D, and G and A are omitted so that the student will associate O. S. P. No. 1 with the C Major Scale.



Three bowing examples are to be played with every finger, first from memory using the numbers, then from notes.



the chin high so as to have the maximum amount of reed in the mouth, the tongue is placed so that the side of the tongue, just next to the lip, waves up and down touching the tip on the one side. Tonguing begins in the usual manner as if tonguing from the quarter inch below the lip.

When faster tonguing is required the tongue also tongues as in the third method, with the back tip of the tongue. In other words, a controlled flutter-tonguing is done. By saying, "Brrrrr," the student may get an idea of what the tongue does. One of the best clarinetists in this country uses this system, and it is impossible to tell when he changes tonguing and puts it in overdrive. Even when he starts slowly and increases his speed until he can go faster than any triple tonguing cornetist, it is not possible to detect any change of tonguing.

Classified

The Bargain
COAST TO COAST COVERAGE—HUDSON BAY TO THE GULF

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Money for the Band

(Begins on page 12)

here it is often necessary to promote such events through highly organized sales promotion campaigns. Giving each member of the band a quota of tickets to sell is one method that in many places has been highly successful, especially when there has been a reward offered to the one selling the most tickets.

The author has not hesitated at times to combine choral groups with the band in the giving of concerts, in which case the chorus takes a pre-arranged share of the proceeds along with the band. A minstrel show given by the members of the school chorus and band in combination has proven to be a very lucrative source of funds.

Ways and Means

A resourceful band director in a wide awake community will find many ways of promoting his organization and raising funds. Band parents organizations, along with the local chapter of the PTA, Rotary or Kiwanis Club, can do much for the band program when approached in a tactful way. Often all that is necessary is for the director to take his problem to meetings of these various civic organizations and explain his wants, taking special care to emphasize the good things his band can bring to the community in return.

Nowadays most merchants are willing to concede that a well uniformed band giving summer concerts in the public square on Saturday nights will bring much business to the community.

Sell your program to your community! If you will take time to do this you will find that there will be those who will work for your cause. Parents like to see their children dressed up in band uniforms. Take advantage of this parental pride. You can have a well dressed band if you will go after it.

A small town of some seven hundred inhabitants near where the author is located recently raised the money to outfit its fifty piece band. This town was not what one would call an exceptionally prosperous community, and \$2000 was a difficult sum to raise. But the director has the get-up-and-go. It takes and the community got behind him. Consequently, a few weeks ago the band gave a bang-up concert in smartly tailored new uniforms and thus proved that where there is a will, there is a way.

This is being done right along in civic minded towns all over the country. You can do it in your community if you will. Keep on striving!

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